Kine WEEKLY

U.S. FILMS CUT OFFICIAL

See page 3.

TO EVEN GREATER (CASH) HEIGHTS!

LEO'S 5TH ARMY

KEEPER OF THE FLAME
CARGO OF INNOCENTS
THE GREAT WALTZ
ASSIGNMENT IN BRITTANY
THE YOUNGEST PROFESSION

LEO'S 8TH ARMY

BATAAN
DU BARRY WAS A LADY
SALUTE TO THE MARINES
BY HOOK OR BY CROOK
ADVENTURES OF TARTU
PRESENTING LILY MARS
ABOVE SUSPICION
THE HUMAN COMEDY

FLASH FROM LEO'S G.-H.-Q.:-

OPPOSITION SMASHED. BOTH *M-G-M* ARMIES DRIVING AHEAD AT FULL MONEY-MAKING SPEED!

FOUR MORE GREAT BUYS!

DOROTHY McGUIRE
ROBERT YOUNG • INA CLAIRE
CLAUDIA

GRACIE FIELDS • MONTY WOOLLEY
HOLY MATRIMONY

if you play these you can **BUY** *plenty of these*

NATIONAL SAVINGS CERTIFICATES

20th CENTURY-FOX
With the Best BUYS!

Kinematograph WEEKLY

No. 1,902. Thursday, September 30, 1943. Vol. 319

Audiences demand a WALT DISNEY SHORT PRODUCTION

U.S. RELEASE CUT BY 25 PER CENT.

British Programme Policy Endangered

AMERICAN WARNING

ARE big pictures the enemy of the exhibitor, is a question being asked in view of the extended runs being obtained for such films in America.

The KINE. New York cable this week states that because of extended runs of current pictures in American theatres distributors are cutting releases by 25 per cent.—this in spite of there being plenty of product "backlog" available for distribution.

Anxiety is expressed among British exhibitors that they may be compelled to follow the example of American showmen and abandon the twice-weekly change in favour of longer runs, and for subsequent runs to play reissues or to rely on single-feature programmes.

Already in America as one result of this is that many subsequent-run houses are being obliged to play reissues.

If a policy of a cut in releases to the extent of 25 per cent. should be effected in this country, one of two results must follow. Either extended runs will be adopted with the sacrifice of the twice-a-week change of programme which has been the exhibitors' salvation in the past or a single-feature programme must be adopted, a policy which does not commend itself to any but a small minority of exhibitors.

Extended Runs

It is obvious that extended runs can only be introduced where the film is sufficiently big to bring in patrons in numbers all through the run and thus ensure profit in screening. This necessitates a division of pictures into two categories: those which can be calculated to stand extended runs and those which cannot. In other words, a new operation of the grading principle, based not so much on high percentage rentals (although this would operate) as upon how long the extended run should be.

Continued on page 15

Hollywood Must Look Out

ECKMAN'S TRIBUTE TO BRITISH FILMS

Sam Eckman, who is now in America, has warned Hollywood that in the post-war period the British film Industry will constitute a formidable competitor to America.

The KINE. New York correspondent, cabling this statement, adds, that Mr. Eckman has reached this opinion through his experience that good pictures, regardless of source, will find their market.

Among other activities, Mr. Eckman is conferring with U.S.O. camp show officials to obtain more American talent with which to entertain Servicemen in Great Britain.

Studio Film Dispute

Notice has been given as required under Arbitration Order 1305 to the Ministry of Labour by the General Secretary of the N.A.T.K.E. of the existence of a dispute between the Union and members of the British Film Producers' Association.

This notice follows lengthy negotiations between the Association and the Union, during which agreement was found to be impossible.

Without Sunday Kinemas

Beckenham continues without Sunday opening. The Borough Council have rejected a resolution suggesting that negotiations should be reopened with the proprietors of the three local kinemas.

G. H. Scarborough

NOMINATED FOR C.E.A. VICE-PRESIDENT

First nomination for the vice-presidency of the C.E.A., which will be voted upon next Spring, is G. H. Scarborough, vice-chairman of the Leicester branch, who held the position of branch chairman from 1933 to 1940.

He has been nominated by the Birmingham branch.

LONG WAR FILMS FOR QUOTA

Exceptional War Registration

In order to secure the widest possible distribution for such films as, e.g., "Desert Victory" and "Battle of Britain," an Order in Council (S. R. & O., 1943, No. 1377) dated September 24, 1934) now brings long films within the scope of Regulation 7 of the Defence (Cinematograph Quotas) Regulations, 1940.

In future, therefore, a long film may exceptionally be registered for exhibitors' quota notwithstanding that it consists wholly or mainly of "news" photographs and/or contains a proportion of foreign footage too great to be treated as not forming part of the film under Section 25 (3) of the Cinematograph Films Act, 1938. This concession has hitherto been confined to short films.

Such exceptional registration, however, may only be granted if the Board of Trade consider that it is expedient "for the defence of the realm of the efficient prosecution of the war."

Eire Bans "A Yank in the R.A.F."

The film "A Yank in the R.A.F.," which has been screened for the past week in a Dublin kinema, has been withdrawn as from to-morrow night by order of the Eire Minister for Justice. The picture had been booked for a fortnight.

G.-B. and Directors' Fees

LIVELY exchanges between a shareholder and the chairman, J. Arthur Rank, on directors' fees were a feature of the proceedings at the annual meeting of the Gaumont-British Picture Corporation on Tuesday last.

The only amount of directors' fees was £10,328, which is required to be reported in Clause 128 of the Company's Act, 1929.

A shareholder wanted to know whether this represented the total amount of fees paid to directors. He said that the sum was far too much, and asked what practical work the directors did for the sums they received, and suggested that they should be reduced.

Pre-war E.P.T.

Mr. Nordon, another shareholder, raised the subject of the Corporation's pre-war standard with regard to Excess Profits Tax. He pointed out that of 2¾ million pounds shown as profits of the Corporation and its subsidiaries, the proposed ordinary dividend cost only £90,000.

Mr. Nordon also suggested that it would make for efficiency if the number of directors could be reduced.

The Ostrers' Salaries

Referring to the Ostrer Brothers on the Board who held executive

Continued on page 5

The Screen's Premier Newsreel

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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OUR LOOK-OUT MEN

IF any members of the Trade have the idea that our planners are just restless visionaries who do not know how to let well alone—and there are plenty of *laissez-faire* supporters in times of good business—they will be well advised to think about the cut in U.S. production, the eventual closing down of munition factories, the shifting of populations, the return to civil life of Service men and women, the release of materials and technical equipment, and the endless but incalculable disturbances that will certainly follow.

Producers, as a corporate body, have agreed to study such developments as can be foreseen; exhibitors are groping for something definite enough to get their teeth into; from equipment manufacturers we have little news, although they may look forward to real earthquakes; renters are apparently contented to wait and see.

Somehow the Industry as a whole will sooner or later have to recognise that an entirely new set of circumstances will envelop it, and upon the way in which it reacts will depend its chance of survival as a live and universal social force.

Apart from adjustments in detail, we shall have to deal with broader issues such as the widespread introduction of television into the entertainment world, for many developments we would have handled with ability—and profit—had we been able to absorb them in their growth, will have been silently preparing, and there will be a big head of steam behind them when they burst upon us after the war.

Let no man belittle the planners. They are the most important workers of to-day, and upon their constructive thought will depend our well-being of to-morrow.

Long Shots

BIRMINGHAM'S nomination for the vice-presidency of the C.E.A., G. H. Scarborough, is one of those who have done excellent work for the Trade in the Midlands, where he was chairman of the Leicestershire branch for a number of years until 1940, when he relinquished the office, A. W. Black succeeding him. His services are well appreciated outside his own branch, as is witnessed to by the fact of his being nominated by Birmingham.

WATCHING a "Chaplin Festival" at the Rialto on Tuesday, I decided that whether these 25-year-old comedies are museum pieces or not, the sheer genius of the well-remembered gags quite outweighs the crudity of technique, which, indeed, adds to their quaintness.

ANGLO-AMERICAN has made a 70-minute feature of "The Adventurer," "The Immigrant," "The Cure," and "Easy Street," strung together with a sound-track of music and noises. They should find favour. It is a fact that to the current generation the slapstick miming of the little comedian which did more than anyone to popularise the early movies, is practically unknown.

KEN NYMAN afterwards told us some surprising facts on the public appreciation of reissues or, to use the word he coined, re-releases, in these days of second-feature shortage. Pictures such as "Stage Coach" and "Lost Horizon" are playing as first features in the London suburban area. Nyman is convinced that such reissues, on reasonable percentage, are a good showman's proposition, and I am inclined to endorse this.

LATER in the day I learned of another successful experiment in reissues. RKO-Radio has lately been putting out Disney shorts of 1937-8-9, which have proved most popular, especially the Silly Symphonies. I am not surprised, for many a time I have heard wistful hopes that these brilliant creations were not gone for ever.

THE mantle—or perhaps it should be the chaparajos—of the late Tom Mix would appear to have fallen upon Roy Rogers, to judge by the warm reception accorded to this Western star's films when screened in our kinemas. Yesterday, Sam Smith, of British Lion, who is handling Rogers' pictures, followed the Trade show of the new "King of the Cowboys" picture with an informal luncheon at the Savoy to film critics. The film will be reviewed in next week's KINE.

ELINOR GLYN'S death recalls the novelist's creation of "It," widely applied to screen glamour in the bygone Clara Bow days. Madame Glyn, a striking personality, directed Carl Brisson in "Knowing Men" a decade ago, and the Industry will recall the Censor's ludicrous ruling which banned the title of her "Three Weeks," but permitted it to be flaunted in huge letters preceded by the words "adapted from." Mrs. Glyn, who was 79, was attached to Paramount in Hollywood in Jesse Lasky's days. Her daughter, Lady Rhys Williams, was for some time in Gaumont's script department at Lime Grove.

A CHIEF operator who can also play the kinema organ is by way of being a novelty. When, in addition, he can appear as an eccentric comedian his versatility can be of great use. When Manager Downton, of the Odeon, Kingston, set to work to involve the children of his district in a drive for "scrap" for salvage, he availed himself of Chief Operator Foster's abilities and had him appear in nondescript garb with sundry bits of scrap hung about his as the "Scrap Chap."

SOMEBODY with a genius for dislocating children's larynxes had composed a chorus for them to sing, in which "scrap," "chap" and "Jap" were interwoven, and the juvenile bringers of all kinds of unwanted material sang it to the cheerful accompaniment of the operator-organist-comedian.

ONE of the most engaging features about the average C.E.A. branch meeting is the casualness with which members vote the secretary prodigious jobs. When the Northern Branch decided recently to compile a register of kinema rating assessments, rate poundages, and seating capacities, a member, forgetting one of the besetting weaknesses of members, their ignoring of requests for information, suggested lightly that "there should be no difficulty in sending all members a circular requesting the desired information." Alf Smith smiled a little grimly. "No difficulty whatever," he said. "The difficulty resides in getting the replies."

ONLOOKERS might, for a moment, have been inclined to believe that Alf had saved himself some trouble, and the members some irritation, by that mild warning. But it was not so. Somebody intimated brightly that the seating capacities of theatres were already in the possession of the branch, and there remained only the simple task of obtaining the other figures from the rating authorities. The branch cheerfully instructed the secretary to write the rating authorities. Just like that! And there must be dozens of rating authorities in the four northern counties!

WITH a record of 34 years as general manager and licensee of the Art P.H., Bury, Tom Lewis has relinquished his appointment and his seat on the board of the Bury Cinematograph Co., Ltd. He is hoping to secure another appointment in which his managerial and organising ability and his experience of booking films will prove useful.

AS far back as 1903 he was connected with the show business, and in 1906 was running a touring film entertainment, "World's Animated Pictures," which employed gas illumination. It was as the result of a discussion with Trade and professional friends in the Winter Gardens, Blackpool, that a scheme for launching a kinema in Bury took shape. A disused chapel was acquired and adapted, and there the first Art P.H. was established in 1910. It was a prosperous venture.

LATER, when a fine modern kinema and café was built, Tom Lewis' responsibilities grew and he became general manager and booking manager for the Art and the Regal as well as general manager of the Art café. Some years ago Mr. Lewis gave an exhibition of films of local events, taken under his direction; some were subjects which dated back to 1907. Tom is hon. treasurer and a member of the committee of the South and East Lancashire branch.

H. B. HARRIS, manager of the Tudor, West Bridgford, well known for brisk exploitation efforts, who has been immersed in fire duties recently, has been appointed honorary Fire Guard Officer for West Bridgford under the regular officer. He is able to sport the letters F.G.I.C., having obtained the certificate at a Ministry of Home Security School where he took a week's course.

HIS two "chips," as he calls them, are in the Services—Alan as an L.A/C. in the R.A.F. at Malta, and Coralie, a L.A/CW. in the W.A.A.F. still in this country.

ALBERT ERNEST PICKARD has added to his Burns collection by the purchase recently in a Glasgow saleroom of a solid silver statuette of Robbie Burns, which cost him £320. (His purchase of a Kilmarnock Burns a few years ago will be remembered.) The statuette, which is 3 ft. 2 in. high, carries on its base an inscription associated with the Royal Caledonian Hunt, 1892. The trophy is now on exhibition at the Crystal Palace in a show case behind iron bars.

THE biggest all-star feature yet made in this country will never be seen by the British public. The stars appearing so far are Burgess Meredith, Bob Hope, probably Clark Gable, Vivien Leigh, Robert Donat, Rita Hayworth and Orson Welles. Anthony Asquith is directing and the picture is being made at Boreham Wood. The film is an Anglo-American friendship effort, for screening to the American troops.

FILM-CARE is exercising the minds of exhibitors throughout the Sussex branch, and S. Hart (Gaumont-British) has been asked to give talks to projectionists, the first to take place at the Princes, Brighton, the use of which has been offered by Dan Benjamin.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

Ealing Guerrillas

"As the train left Ealing common a knife flew past the head of one of the passengers.' says a newspaper.

So the Ealing guerrillas, led by Tovarich Danischewsky and Sergei Volbandov, are at it again!

Protest

It will come as a surprise to those readers who thought this column was written in a home for feeble-minded by a guy who believed he was Hitler, to learn that actually we have to think about it and now and then get ideas. When in search of inspiration it is our custom to take a solitary walk along a lonely backwater, our goal being an idea and a Bass at the Crown. Apart from an occasional stoat or some water fowl we can usually depend on complete isolation.

Last week we were seriously perturbed to see, away in the distance, such confusion and uproar that, to our practised eyes, could only mean one thing—a film unit and, sure enough, there was Ealing Studios using the ground that to us was symbolic of everything that wasn't film business.

And before Michael Balcon can protest about our interfering with his filming we hereby lodge a protest against his interfering with our countryside.

Reissues

THE popularity of reissues has now reached such a stage that a scheme is on foot to issue new features disguised as reissues:—

Said Young Simon
Met Ken Nyman
Who asked "What may I dish you?"
Said Young Simon
To Ken Nyman
"I guess, a new reissue."

Contradiction

JUST because M-G-M is advertising the new Wallace Beery subject, "Salute to the Marines," as "Beery Blossoms in Brilliant Technicolor," there is no foundation in the rumour that the Screencomber nose has adopted a film career.

Discovery

PAUL TABORI, of the *Daily Mail*, in his review of "King's Row," tells us that Sam Wood is a name to watch for. For the last 25 years we too have regarded Sam as a promising youngster.

A really live talent scout might take our tip and look out for a youngster called Charles Chaplin, who to our mind shows quite a bit of promise. His recent work in "Shanghaied" and "Easy Street" stamps him as a comedian worth watching. Our old partner Cecil Court once had the opportunity of putting Mr. Chaplin's great-grand uncle under a film contract, but, as usual, Cecil was away ahead of his time, because the contract stipulated that he should be available for films only, and at that time films had not been invented.

From Our Letter Bag.

COMING EVENTS

Grading Has Come to Stay

EXHIBITORS will agree wholeheartedly with "Independent's" letter published in your last issue.

Renters' salesmen have been saving to exhibitors, "Why raise objections to grading at this stage? Exhibitors are none the worse for it." Lest such an insidious argument go by default it should be answered now.

The introduction of grading coincided with the period when gross profits from kinemas became abnormal. Excess profits were in the main being paid to the Treasury, and the shortage of films gave the renters an opportunity to intensify sales methods.

Because of this, and the absence on National Service of many independent exhibitors, sales resistance decreased and many agreed to rent on percentage in the knowledge that they do not bear the extra cost—their pre-war profit standard being maintained and the Treasury virtually paying the extra charge.

Wise exhibitors are thinking of to-morrow as well as of to-day. The history of film-trading shows that any concession by the exhibitor to the renter has continued to be enforced by the renter long after the causal conditions have ceased to be effective.

The present boom will not last, and unless renters can be urged, or forced, to relax their grip *now*, there will soon dawn a sorry day for the exhibitor. It is already here for those who are not enjoying a share of the generally prevalent increase in receipts.

THIRD-RUN.

"BATTLE OF BRITAIN"

Official Rental Terms

The Ministry of Information film "Battle of Britain," which is distributed by United Artists, is available at maximum rental terms of 15 per cent. Regular flat-rate bookers can also book flat.

In order to secure the widest distribution, this film can be booked singly, which means that any exhibitor who may not be a regular customer of United Artists can approach them for the single booking of this film.

Films for Colonial Kinemas

In the House of Commons last week Capt. Peter Macdonald asked the Minister of Information whether the official propaganist films of his Department were supplied without charge to colonial kinemas.

E. Thurtle, who replied, said that Ministry of Information short films were supplied to Colonial Governments free of charge. In respect of feature-length films, however, the Governments were asked to try to obtain from the local kinemas a percentage rental on takings.

Darlington S.O.

Approval has now been officially given to the Home Secretary's Order extending Section I of the Sunday Entertainments Act to the Borough of Darlington.

PLANNING MUST NOT BE POSTPONED

Hants and E. Dorset Men Look Forward

DISSATISFACTION with General Council action in referring post-war planning of the Industry to the General Purposes Committee was expressed at a meeting of the Hampshire and E. Dorset Branch. A resolution was unanimously passed urging that the matter should be dealt with by a special committee with an independent chairman.

Ald. GEORGE W. A. WRIGHT, chairman of the branch, who is a member of the General Purposes Committee of the Council, stated that the council were unanimously of the opinion that post-war planning was important and essential.

The Council had decided, by a majority, to refer consideration of planning to the General Purposes Committee which would then set up a number of sub-committees to deal with various aspects of the matter.

The sub-committees had power to co-opt members of the Trade who were most experienced with specific problems.

Separate Committee Wanted

R. DAVIES BEYNON said it appeared to him that the General Council was thinking of planning after the next war rather than after the present one!

"I am entirely opposed to planning being left to an existing committee to handle," he declared. "I am all for the creation of an entirely separate committee because I believe the General Purposes Committee has quite enough work to do dealing with present-day problems."

"I entirely agree," observed the CHAIRMAN. He added that unless the General Purposes Committee held special meetings to consider planning he did not see how it could possibly give the matter adequate consideration in the midst of all its other work.

Mr. DAVIES BEYNON said he was perfectly satisfied in his own mind that, in general, the kinema Industry of this country honestly believed that it would be possible after the war to slide back into a very happy position in which it would not have to face up to competition. The attitude was: "Kinemas will always be open and the public will always come in."

Resolution Passed

"I, for one, cannot agree with that *laissez-faire* attitude," he went on. "We want to see the Industry set on a proper

Continued on page 23

Kinemas Along the Highway

KINE. Cable from *Motion Picture Daily*.

***FAMOUS PLAYERS CANADIAN** is considering building a circuit along Alcan Highway through Canada to Alaska.*

MALCOLM KINGSBERG, Vice-President of Keith Albee Circuit, is also named Vice-President and Treasurer of RKO-Radio.

***RKO-RADIO** is shortening horror features to sell dual horror programmes.*

***ONTARIO** Theatre Association convention in Toronto approves Haskell Masters resolution on Dominion - wide exhibitor organisation.*

***20TH - FOX** appoints Edward Lomba to be in charge of South Africa; Otto Bolle will be in charge of Australia and New Zealand.*

***WAR PRODUCTION BOARD** assures adequate replacement parts for theatres, and may soon drop priorities.*

***EXHIBITORS** in "Motion Picture Herald" poll demand that producers stop making war films.*

***FRANK RICHARDSON**, authority on projection, has died at the age of 76.*

Continued from page 3

G.-B. and Directors' Fees

positions, Mr. Nordon said: "Tell us what salaries they draw at the shareholders' expense, so that shareholders may have some opportunity of knowing whether it is desirable these salaries should continue."

Mr. Nordon also suggested that it would be very useful if in the next balance sheet shareholders could have a complete statement of all subsidiary investments and how much it received from them.

In his reply to the criticism Mr. Rank refused to divulge the fees paid to individual directors, nor would he make any statement on the size of the Board.

E.P.T. Agreement

In regard to the question of the pre-war Excess Profit standard, he said that he was hopeful that it will be very favourable to shareholders and that an agreement will be made before long. When the question is settled, consideration could be given to the payment of an interim dividend.

In answer to a question about the production side of the group, Mr. Rank said it is doing very excellent work indeed, and their pictures were meeting with a great demand from the public.

He instances the popularity of "The Man in Grey" as one of the specimen pictures produced, and recommended it to the shareholders who had not already seen it.

The report and accounts were finally adopted, with only one dissentient.

Social Service Committees in Northern Ireland are discussing film programmes and are urging that there should be more special shows for children.

In a dilemma as to which girl to crown as queen of the rodeo. Mickey Rooney with Judy Garland and Frances Rafferty in GIRL CRAZY (M-G-M).

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., SEPT. 30 AND WED., OCT. 6

Friday

Hoppy Serves a Writ
(United Artists)

United Artists Theatre. 11 a.m.

Cast: William Boyd, Andy Clyde, Jay Kirby, Victor Jory, George Reeves, Jan Christy. **Director**: George Archainbaud.

Hopalong Cassidy (William Boyd) finds himself in one of his toughest enterprises in Harry Sherman's "Hoppy Serves a Writ," which United Artists are Trade showing on October 1 at United Artists' Theatre.

While driving the stage coach to the bank, California (Andy Clyde) is robbed of $500 in large bills. The head of the gang of thieves, Tom Jordan (Victor Jory) is known in town as a big cattle buyer. But this cattle buying is just a cover-up for his main task of cattle stealing. California tells Deputy Johnny Nelson (Jay Kirby) about the theft, and Johnny goes after the gang without success.

At this point Sheriff Hopalong Cassidy (William Boyd) decides to take a hand, and a mighty chase begins. The plot is complicated by Jordan's ingenious, if nefarious, methods, which calls for all Cassidy's determination and cunning, leading to a skilful dénouement and a stirring climax.

Tuesday

Colt Comrades
United Artists

United Artists Theatre. 10.30 a.m.

Cast: William Boyd, Andy Clyde, Jay Kirby, George Reeves, Gayle Lord. **Director**: Leslie Selander.

A real battle of wits develops in Harry Sherman's "Colt Comrades."

Trailing a robber, Hopalong Cassidy (William Boyle) and his pals stumble on a wicked racket which Victor Jory, posing as a righteous Vigilante leader, is running to extract exorbitant water rents from his fellow ranchers.

Hoppy and his pals link their fortunes with those of Lucy Whitlock (Gayle Lord) and Lin Whitlock (George Reeves), and soon find themselves up against Jebb Hardin's (Victor Jory) unscrupulous methods. Hoppy sets himself to outwit and outfight the Vigilante leader, and succeeds in doing so only at the end of an exciting and dangerous struggle that lacks nothing in the stimulants of swift action-packed melodrama.

Leather Burners
(United Artists)

United Artists Theatre. 10.30 a.m.

Cast: William Boyd, Andy Clyde, Victor Jory, George Givot, Shelley Spencer. **Director**: Joseph E. Henabery.

In "Leather Burners" Harry Sherman's latest Hopalong Cassidy Western, Cassidy (William Boyd) goes to the assistance of his friend Johnny (Jay Kirby), who is having trouble with rustlers.

A fast-moving, hard-punching story develops, in which Hopalong Cassidy and his pal California Carlson (Andy Clyde) find themselves in as tough a spot as ever they have been, up against quick-shooting and unscrupulous opponents. The love interest is supplied by beautiful Sharon Longstreet (Shelley Spencer), who has been running the railroad since her father's death, and who has won the attention of both Johnny (Jay Kirby) and Harrison Brooke (George Reeves).

The final dénouement, when Hoppy and his friends are almost trapped, and Sam Bucktoe (George Givot), outlaw leader, has overreached himself in confidence, is genuinely thrilling, charged with suspense and excitement.

Saloon Bar
(Ealing Distribution)

Studio One. 11 a.m.

Cast: Gordon Harker, Elizabeth Allan, Mervyn Johns, Joyce Barbour. **Director**: Walter Forde.

A screen adaptation of the successful stage-play by Frank Harvey, Jun., "Saloon Bar" is a delightful cross-section of life as observed in a typical London "pub." The time is pre-war and the "regulars" are occupied with the latest murder case instead of shifting battle fronts. They also unite in a race against time to prevent a miscarriage of justice. How they succeed is told with a wealth of incident, shrewd characterisations and humour—a combination providing gripping entertainment from start to finish.

Gordon Harker is the cheery bookmaker who turns amateur detective, and is supported by an exceptionally competent cast. "Saloon Bar" had a great reception on its initial release.

A Lady Takes a Chance
(RKO-Radio)

Cambridge. 2.30 p.m.

Cast: Jean Arthur, John Wayne, Charles Winninger, Phil Silvers, Mary Field, Don Costello, John Philliber, Grady Sutton, Grant Withers, Hans Conreid, Peggy Carroll, Ariel Heath, Sugar Geise, Joan Blair, Tom Fadden, Ed. Waller and Nina Quartaro. **Director**: William Seiter.

The hilarious and romantic adventures of a young city girl on a holiday tour in the "Wild West" make their start when Miss Arthur visits a small town and watches her first rodeo. John Wayne, one of the cowboys, is thrown from his horse right into the girl's lap, and a few hours later finds the couple firm friends. The girl misses the coach and is forced to travel with Wayne and his partner to another town, where she can meet her party.

Miss Arthur falls in love with Wayne, but the cowboy is determined to avoid matrimony, and it is the outcome of this intriguing situation that provides the film with a continuous succession of delightful headlights.

Wednesday

Behind the Rising Sun
(RKO-Radio)

Cambridge 10.30 a.m.

Cast: Margo, Tom Neal, J. Carrol Naish, Robert Ryan, Gloria Holden, Don Douglas, George Givot, Adeline De Walt Reynolds, Leonard Strong. **Director**: Edward Dmytryk.

Three Japs and three Americans are the principal characters in the absorbing story, which begins in 1936. The Americans include an engineer, an athlete and a newspaperwoman. The Jap trio consists of a young American-trained youth, his editor father and his fiancée, who is the engineer's secretary. How the father, seeing with grim reality the dangers of the path Japan is following, sadly compels his son to go along with the new order of things, forms the motivation of the drama. The boy changes from a likeable youngster into a harsh and ruthless officer, brutalised by his experiences in China. The change leads to quarrels with his father, his friends and his fiancée. In the midst of the tension comes the attack on Pearl Harbour, precipitating the powerfully dramatic conclusion of the story.

Girl Crazy *(M-G-M)*

Own Private Theatre. 11 a.m. 2.30 p.m.

Cast: Mickey Rooney, Judy Garland, June Allyson, Rags Ragland, Gil Stratton, Nancy Walker, Guy Kibbee, Robert E. Strickland, Henry O'Neill and Frances Rafferty. **Director**: Norman Taurog.

In "Girl Crazy" the fans get Mickey Rooney and Judy Garland, Gershwin melodies played by Tommy Dorsey and his Orchestra, a host of pretty girls, a rodeo, speciality numbers, action and comedy.

The two stars, in this their eighth appearance together, greet their millions of fans direct from the outstanding successes of their careers, but "Girl Crazy," being a musical comedy, presents them, of course, in lighter, funnier rôles. They have the most extensive dancing routines they've ever undertaken. Judy sings many of the late George Gershwin's most beloved songs, and Mickey, with June Allyson, puts over a novelty number "Treat 'Em Rough." June slaps Mickey around as he has never been walloped before. As an added feature, Mickey does a couple of his impersonations, which have become famous around Hollywood.

Judy and "Rags" Ragland join talents in a comedy number, "But Not for Me." Gil Stratton is cast as Mickey's room-mate in college, while Nancy Walker gets a chance to repeat for the screen most of her antics.

Names in the News

B. J. Willson, proprietor of the Rutland, Uppingham, Rutland, who has been elected to the Uppingham District Council, has for several years past taken an active interest in public affairs in the county of Rutland. As one of the original members of the Auxiliary Fire Service, he was appointed Divisional Officer for the south of the county. Now with the merging of the A.F.S. into the National Fire Service he is still an active member of the latter. In addition to raising a considerable sum for the Red Cross and other war time charities he is a member of the National Savings Committee for the county, having charge of the publicity side of the campaigns, and has been responsible for the organising of the processions for Tank Week, Warship Week and Wings for Victory Week in his area, and is actively associated, as a member of the committee, with the County Comforts Fund.

The Trade will be sorry to hear that Mrs. Brown, wife of **R. W. Brown,** manager of the Ambassador, Bedminster, Bristol, has had to go into hospital for an operation, and hope that she will soon be restored to health.

Ronald Muskin, who has succeeded Sidney Herbert Nunn as manager at the King's Norton Kinema, Birmingham, was invalided out of the Army early last year. He joined the Odeon Theatres Midland circuit, serving at Wolverhampton and Brierley Hill as relief manager. In February last he changed over to the Clifton circuit, being appointed manager of the Clifton Kinema, Coseley, from which house he comes to King's Norton.

Mac Parker, one of the best-known exhibitors of Stockport, who is now a patient in the Manchester Royal Infirmary, is making a slow recovery, but will be unable to receive visitors for some time.

Signs of the Times
THE 'MAGAZINE' FILM
Interesting subjects that appeal to all audiences—interspersed with a few attractive short publicity items.
26 Releases per annum—a regular source of revenue to Exhibitors.
Terms upon request. Matches seating capacity and calibre of shows played weekly.
WALLACE PUBLICITY, LTD
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Ann Crawford and Moore Marriott, two of the stars of MILLIONS LIKE US, with some of the war workers from the Midlands who took part in the film, at a reception after the Press show of the Gainsborough picture (G.F.D.)

SHEFFIELD SCHEME FOR MOBILE OPERATORS

A SUCCESSFUL START

In his report to the Sheffield Branch of the C.E.A. on the relief projectionists' scheme, ARNOLD R. FAVELL said two men had been employed, and good reports had been received from the exhibitors who had taken advantage of their services. The question to be considered was whether the Labour officials might decide to direct them to other work. Therefore he had visited, with Mr Clayton, the manager of the Employment Exchange (Mr. Curtis) and explained the position.

Amplifying this, Mr. CLAYTON said one of the mobile projectionists had registered and Mr. Favell had received a form asking what the man was actually doing. "We knew they had got their eye on him, so to speak, and we were afraid something might happen similar to what had transpired in Chesterfield, where a spare operator was taken away for other work. We felt, in view of this, that they might take away one of the kinema's regular operators.

"Therefore we saw Mr. Curtis and told him we hoped they would not do anything like that with these two men, who had been disbanded and were not tied to the Army or the Employment Exchange. We seemed to get Mr. Curtis's sympathy, and pointed out that these men would serve 50 kinemas, and that some of the regular projectionists had not had a holiday for three years because of the shortage of men.

"We also cited the case of an operator who was knocked down and had his leg broken, and there was no other man to replace him. We therefore believe that nothing will be done and that we shall be able to retain these men.

"Apart from that, I am personally pleased with the way in which this scheme has turned out. One of the men has been employed six weeks, and we have had good references in regard to the other man who started last week. I now hope that members will see that they can engage these men in each respective kinema, so that they can be ready and conversant with the plant in case they are urgently needed at any time."

Coun. GENT said the chairman and secretary were to be congratulated on getting the two men, and also for putting the position so clearly before the manager of the Employment Exchange of the idea behind the scheme.

Classes

The SECRETARY said he got in touch with the Resettlement and Rehabiliation Officer, as instructed, who came to Sheffield, with his assistant, to discuss the scheme. They said they would be pleased to start projectionists' classes in Sheffield if they could interest, say, twelve other men.

NEW BRIGHTON TIVOLI

Theatre Which Made Fortunes and Why

G. L. Reakes, M.P. for Wallasey, has received many letters from townspeople on the subject of "What to do with the Tivoli," the Tivoli being a New Brighton theatre which has been closed for a considerable time. A selection of this correspondence has been published in a Wallasey newspaper.

One interesting letter is that from F. V. Ross, who wrote that at one time the Tivoli made fortunes for those who put their money in it. He continued: "These people were interested in theatres only and the management had no outside shareholders to tell them how to run the show.

"We paid the owners £20,000 for the theatre and the shops adjoining. The business premises alone produced a net rental of £21 weekly. The venture was an instantaneous success, so much so that we paid the late Mr. J. Kiernan £8,000 for his property (now the Embassy, Seacombe) out of Tivoli profits and sold it later to Mr. Collins for £20,500. We then sold the Tivoli to the same purchaser for £37,000. After changing hands again it was sold to Gaumont-British at a price which gave the vendor a clear profit of £10,000.

"Well, what of the future? If the Gaumont-British are prepared to grant a three years' lease with an option to renew, a small company would open the Tivoli next spring with first-class repertory. Well-known actors and actresses would join the company as guest artistes from time to time. In every town and city throughout Great Britain where repertory is being played crowded houses are the rule. I am sure the Wallasey public would welcome an alternative entertainment to the kinema."

M. of I. Non-theatrical Productions

T. M. Hewlett, in the House of Commons, asked the Minister of Information on how many of his films were classed as non-theatrical and would therefore only be shown at factories and villages; and whether, in view of the general interest of many of them, he would arrange for their exhibition to the ordinary kinema-going public.

E. Thurtle said that there was no fixed number of Ministry films classed as non-theatrical. A good many of our films were shown both in the kinema and on the non-theatrical circuits, and this seems to be the best and most economical way.

MAKING THE TRADE SHOW DEADHEAD PAY

Sheffield Scheme to Aid Benevolent Fund

A SUGGESTION that "deadheads" at Trade shows should pay admission fees, to be diverted to the local Trade Benevolent Fund, the value of the new "communal" projectionists' scheme, were among the items dealt with at the monthly meeting of the Sheffield Branch on Friday. E. C. Clayton presided, and an apology for non-attendance was received from S. K. Lewis.

The question of "deadheads" paying admission fees arose through the request of the national C.T.B.F. for contributions of two-thirds of a penny per seat from exhibitors, and the fact that in Sheffield there was the local Trade Benevolent Fund also in existence.

Coun. HAROLD S. GENT said that the local fund, when it incurred any expenditure in dealing with staffs, reimbursed the national fund for the expense incurred. At times contributions had been made to the parent body. He would suggest that the two-thirds of the penny per seat be remitted to the Sheffield fund.

A Shilling a Head

LEN SHAW said he thought that if they charged for attendance at Trade shows it would make a great difference to the Benevolent Fund; 80 per cent. of people who visited Trade shows were in a strict sense really "dead heads," which was of no use to anybody. He would suggest, say, a nominal sum of 1s. each, and apportion a certain amount to the local fund and the rest to the national fund.

"I know the troubles we are up against from the renters and also from many exhibitors, but I would like you to think about it. I have heard people say, 'I get my year's entertainment at Trade shows for nothing.' I am utterly opposed to people getting it for nothing."

A member said he remembered a collection being taken at a Trade show of "In Which We Serve," with a marvellous result. He supported what Mr. Shaw said.

Coun. GENT said it was the Yorkshire fashion to "get something for nowt," but when collections were taken for some specific purpose like the Red Cross Fund, they jumped up considerably. "Personally, I am of the opinion that anyone who goes to a Trade show—unless they are directly concerned with the Industry—should pay or contribute something towards a collection, but, in regard to collections, we find that if they put in a nimble threepenny bit they think they have bought the kinema. If the renters would permit it, I think it would be more beneficial to the C.T.B.F. for us to make a charge. I propose that we should take up the matter with the K.R.S. to see what the reaction of the renters would be to an admission charge for Trade shows." He suggested that any sums accrued should be apportioned between the local and the national funds.

Mr. SHAW said admission to Trade shows would not affect attendances at kinemas showing the films afterwards.

JAMES PICKLES, seconding the proposition, said bona-fide exhibitors and their representatives should be excluded from paying.

It was carried that the secretary write to the K.R.S.

Maltreated Films

Reporting on a meeting held on August 4 regarding the care of films, the SECRETARY said it was found that damage to films was attributable to several causes, and, in accordance with the arrangement at the meeting, report sheets had been sent out asking for all details of how films were received. About 1,000 reports had been received to be dealt with by the sub-committee elected, and they hoped to issue a report in the near future.

Rating

Regarding the recent meeting held in Rotherham to arrange a scheme of dealing with reassessments for members of the branch who came within the West Riding rating area, the SECRETARY said he had received a reply from a London firm of experts who had quoted fees roughly 20 per cent. less than those operating in London.

W. C. HARTE, vice-chairman, said it should be made clear that this scheme was for branch members only who came within the West Riding rating area. The West Riding area also covered districts not within the scope of the branch's activities.

Managers' Union

Asked regarding the provisional organisation of managers, the SECRETARY said he had received no further intimation since the idea was discussed, and Coun. GENT said it appeared that some time ago the North Lincs branch of managers expressed the wish that they should formulate a provisional federation so that they could negotiate with the General Council of the C.E.A. This meant that eventually they would negotiate terms and conditions of employment, etc.

Coun. Gent said that after any representations had been considered in general terms by the C.E.A. in London it would be left to the C.E.A. branches to negotiate on similar lines to the negotiations with the N.A.T.K.E. They were now waiting to hear from the sponsors of that particular federation so that the matter could be discussed by the General Purposes Committee and the General Council in London.

Propaganda and Instruction

SYDNEY KIRKHAM said he would like to inform the meeting that a film show would be held at the Hippodrome under the auspices of the Ministries concerned regarding the prevention of fires in factories.

The SECRETARY read a letter asking if members would show a film, lasting six minutes, on behalf of a Stalingrad Hospital Fund, and the CHAIRMAN pointed out that, according to a resolution previously passed, only six shows a year of this kind were permissible. On Coun. GENT's suggestion, it was carried that this matter be referred to head office.

Advt. Rates

Regarding an intimation from a local newspaper that kinema advertisements would be increased by one penny per line, which, a member stated, represented something like a 130 per cent. increase on pre-war rates, it was carried that the secretary write to the Birmingham branch for details of their methods and charges for advertising, as suggested by W. F. BRINDLEY.

A Golf Day

The SECRETARY said that Fred V. Morris, of the Regal, Rotherham, had suggested a golfing Sunday so that members could compete for the cup already in existence, and the venue would be a handy one for transport. Anyone in the Trade interested in competing should get in touch with the secretary.

Southampton Exhibitor Fed-up with "Scrounging"

BRANCH TO CO-OPERATE IN MERCHANT NAVY WEEK

THE fact that theatre patrons are becoming fed-up with continual appeals was hinted at by a Southampton exhibitor when the local branch was invited to co-operate in Merchant Navy Week. The remark was not intended as a criticism of the effort mentioned, which had the warmest support of the speaker, who voted for the proposal.

Reporting on matters which had been discussed by the General Council recently, Ald. Wright informed members that the Ministry of Fuel was pressing for a further economy with fuel, light and power.

Although, he said, the C.E.A. handled this matter efficiently, he thought it incumbent on members to watch points in this respect.

The Ministry had thrown out a suggestion that on the slacker days matinées might be discontinued. Although at present this was only a suggestion members would be wise to take note of it.

Red Cross Appeal—

The CHAIRMAN thanked all members of the branch for their successful efforts for the national appeal on behalf of the Red Cross and St. John Prisoners of War Fund.

He reported that the sum raised by the Industry in England and Wales alone was £252,165. Scotland recently set out to raise £50,000 and there was an amount to come in from Northern Ireland.

—And the Merchant Navy

The Mayor of Southampton (Coun. B. A. Corry, D.C.M.) attended the meeting by invitation to address an appeal to Southampton exhibitors to support Southampton Merchant Navy Week, an effort which he is organising to raise £12,000 for Merchant Navy charities.

The Mayor explained that the Southampton effort was in no way connected with the national Merchant Navy Fund. Certain sums would be allocated to various causes, and it was hoped to devote £6,000 to endow a "Southampton" Ward in the "Henry Radcliffe" Convalescent Home for Merchant Seamen.

Before the Mayor arrived at the meeting discussion took place on the method which the local kinemas could adopt to help the Mayor's Fund.

ROBERT BURNS (Forum) pointed out that the two A.B.C. kinemas in the town had just completed a week's collections for the circuit effort on behalf of the Merchant Navy Fund, and had raised between them approximately £210.

He suggested that those theatres could hardly make further collections for a similar object.

ROBERT H. LLOYD (Plaza) said that the three Odeon theatres in the town would have to get authority from their head office to make collections for the Mayor's Fund.

JAMES H. RANSOM BURBAGE (Ritz, Bitterne): "Personally, I am fed up with scrounging from the public by taking collections in the theatre." He added that he was prepared, however, to support the effort in whatever way the members decided on.

GEORGE H. CLEMENT, hon. treasurer of the branch: "I think we should all sink our personal feelings on behalf of the Merchant Navy."

On Mr. Clement's proposition, the meeting unanimously resolved to support the effort by making daily collections in the theatres, "with the lights up," during the week.

The Mayor was informed of the meeting's decision by Ald. Wright and warmly thanked the members for their readiness to help.

"Broke in Our Wars"

Another appeal of a different kind was made to the Southampton exhibitors by STUART N. BARKER, managing director of the British Power Boat Co., Ltd., of Hythe, in a letter in which he said that the firm had converted their women's hostel and training centre at Marchwood Park into a rehabilitation centre for airmen who had been badly burned "in the line of duty."

"We are doing everything in our power to make their stay a happy one," he wrote, "and we wondered if you would be good enough to give us some assistance."

He asked if exhibitors would supply the firm with a few free passes to their theatres which the airmen could use on their visits to Southampton.

Every member spontaneously agreed to give these gallant airmen the "freedom" of their theatres, one remarking: "I am prepared to supply these men with as many passes as they want. They can have my whole theatre if they want it."

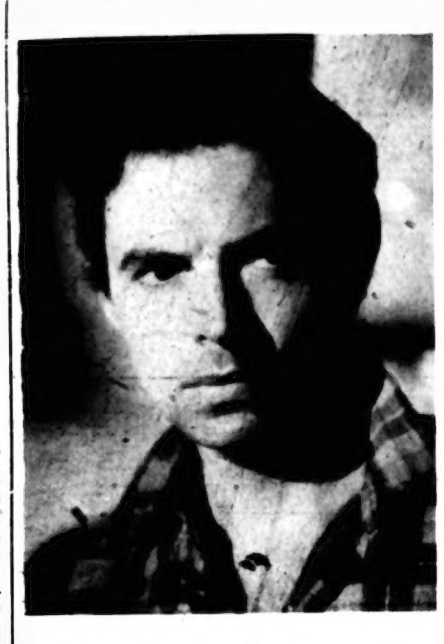
The Secretary (H. H. C. MITCHENER) was instructed to reply to Mr. Barker, informing him that if he would supply the patients at the centre with letters identifying them as such they would be admitted free to any theatre in Southampton on production of the letters on any day of the week except Saturday and Sunday.

New Members

Two new nominees were accepted: Robert Burns (Forum Cinema, Southampton), in the place of Clifford Phillips, and P. Hellyar (Ritz Cinema, Winchester), in place of Philip Taylor.

Improvements at Burnley Roxy

Burnley magistrates have granted an application by Roxy Cinema, Burnley, to proceed with alterations to the seating in the circle and gallery, reducing the seats in the circle from 112 to 84 and in the gallery from 64 to 42. The Chief Constable, welcoming the application, suggested any alterations to the floor should first be approved by the borough surveyor.



James Mason who stars in the George King production CANDLE-LIGHT IN ALGERIA (British Lion)

SUNDAY VARIETY

A Warrington Venture

Sunday variety in Warrington will have its severest test on Sunday next, Oct. 3, and members of the Watch Committee, Council, and kinema managements will watch with interest the reactions of the public. The attendances should prove a pointer to the vexed question of Sunday opening.

At the Ritz, Bennett and Williams and the dance orchestra of the East Yorkshire Regt. appear on a bill sponsored by the local newspapers' Comforts Fund, while at the Odeon, Rawicz and Landauer and Owen Walters and his Orchestra lead a programme arranged by the Mayor of Warrington (Coun. S. Bolton) for Air Training Cadet funds. In each case there are two performances.

Footnote.—Since the war £20,000 has been raised for various charities as a result of Sunday concerts in the town.

Richard Dix and Jane Wyatt are featured in THE KANSAN, which United Artists will shortly Trade show

HICKS IN NEWCASTLE

Paramount's Chief on Film Tastes

INTERVIEWED in company with David Rose by the KINE. representative in Newcastle, John W. Hicks, overseas manager of Paramount Pictures, denied smilingly but with great firmness a rumour that his company was negotiating the purchase of Black's Regal group.

"Nothing in it, sir," said Mr. Hicks. "Isn't it absurd on the face of it? Having disposed of all but our London 'shop windows' in Britain, is it to be supposed seriously that we should be contemplating the purchase of smaller houses? Paramount is concerned only to make better motion pictures than the good ones we have made in the past, and I am here to meet old friends, to look around generally, and to pay my tribute to the British people.

"I wish that many more Americans could come across and see how you stand up to total war. I wish, too, that many British could go to America and convince themselves that we, too, are in it up to the neck."

Asked about the American public revolt against war pictures, Mr. Hicks said:

"Well, it depends on the films. You people have had four years of war. You detect the synthetic war picture unfailingly. And you don't like it. Neither do we. There is, I think, evidence of resentment in America against synthetic war films; but the sincere war film and the war picture with a natural background of war gets the people all right.

"If the picture is good of itself, it will draw the people whether or not it deals with the war, a phase of the war, or the effects of war. It is unsafe to generalise.

"You remember, David, that the Civil War was widely regarded as hopeless film material. Then they made 'Gone with the Wind,' and where were all the experts?

"A few poor films succeed; but almost all good ones do. Paramount policy is to make good pictures, and I have no evidence yet that good pictures cannot be made on the subject of this war. And that doesn't mean that I deny the appeal—or even the necessity—of 'escape' pictures."

Mr. Hicks was surprised at the cheerful, alert demeanour of our people, impressed by the spirit of unity, and depressed by the devastation wreaked on London by the Luftwaffe.

"If that horrifies you," said the interviewer, "what think you Hamburg will be like?"

"It must be fearful," said Mr. Hicks, "but—they asked for it."

"A Gentle Gangster"

"A Gentle Gangster," recently Trade shown by British Lion, has been given an "A" certificate.

Elsie and Doris Waters in IT'S IN THE BAG, recently completed for Butchers

Film Booking Practice and Monopoly

How film booking tends in the direction of creating a kinema monopoly, a subject which has been much discussed lately, is dealt with in a letter signed by "Independent," which appeared in the *Manchester Guardian* last week.

Publication of this correspondence is significant in that it is the first step taken to acquaint the general public of a purely Trade controversy which nevertheless ultimately affects the entertainment of the millions of kinema patrons.

The writer pegs his remarks to the recent discussion on the subject of possible kinema monopoly. This is what he says:—

Kinema Bookings

"What is called for is drastic revision of the present film-booking methods.

"When films are hired by the exhibitor from the renter the contract not merely enables the exhibitor to show the film, but—and this is most important—it entitles him to show it before it is shown at any other near-by kinemas. This means that in a small town in which there are, say, five kinemas, each exhibitor hires his films knowing that in almost every case they will show only at his kinema, as experience has taught the other four exhibitors that it does not pay them to give a film a second showing. We thus arrive at the position of five exhibitors each competing for the local patronage and at the same time competing even more keenly in their film buying, as each is out to secure as many big films as possible.

Should one of those kinemas be taken over by a circuit, the circuit house takes at least half the big films and the other four must be content to share the rest. In competition with the multiple store the small grocer is still able to sell all the nationally advertised goods, but the arrival of a multiple kinema in a town means that the other kinemas lose most of their best selling lines and with them, of course, their patrons. What might happen in this town of five kinemas actually is happening throughout the country. In some cases the independent owner finds himself up against not one, but two circuit houses. He may have the biggest and best kinema in the town, but he will certainly not get the biggest and best pictures, and after a time he will cease to be the best kinema. Trading practices which permit this, and encourage it, are in need of drastic overhaul. Without doubt the present method of booking films is an invitation to the circuit to expand and to the independent owner to get out."

LORD ATKIN SAYS NO

Films Don't Encourage Crime

When three 16-year-old Swansea boys pleaded guilty at Towyn (Merioneth) Juvenile Court to nine charges of theft, their fathers testified that they had had a good upbringing and had never given trouble previously.

One father stated that he considered the kinemas and the types of films shown had had a detrimental effect on his boy.

Lord Atkin, who presided, said he had seen a good many films himself and he could not agree that they encouraged youths to steal.

The boys were each bound over for two years.

Film Institute Appointment

Miss Dorothy Grayson, late science mistress of the High Storrs Grammar School for Girls, Sheffield, has been appointed travelling educational representative of the British Film Institute.

Miss Grayson will be working from Moorland House, Dore, Sheffield, and is the successor of Bernard Gillett, now back in the R.A.F. Her task also will be to help get the most efficient use made of the projectors which are installed in the schools and perhaps assist local education authorities in the organisation of refresher courses in optical aids wherever they are possible or desired.

Bolton's Yes and No

Bolton (Lancs) Watch Committee have acceded to an application to open the Lido Kinema on Sunday evening, October 31, for a concert in aid of the Bolton Deaf and Dumb Society, the Bolton Ward for Stalingrad Hospital Fund, and the band charity of the R.A.F.

An application for permission to open the Gem Kinema, Bolton, on Sundays, October 24 and November 21, from 7.30 to 9.30 p.m., was refused. It was reported that it was proposed to show a film and newsreel, and that there would also be hymns, prayers and a short address.

PRESIDENT'S VIEWS ON FILM RENTALS

"Injudicious" and "Dangerous" Says S. and E. Lancs

DISAGREEING with views held by the National President, H. Simpson, on the subject of film rentals as expressed at the meeting of the West Lancs branch (reported on another page), the committee of the E. Lancashire Branch, which met on Friday, decided to send a letter to the president on the subject. J. J. McCracken presided.

The CHAIRMAN quoted from the current issue of the KINE a report of the W. Lancs branch meeting, where the President was stated to have warned exhibitors against expecting films on flat rentals and to have spoken in favour of basic rentals with an overriding percentage for extra business done.

Mr. MCCRACKEN said there were many situations where exhibitors were bound to buy on flat rates to enable them to live. If the President's statement was as reported, it was injudicious.

Another member went further, and said the remark was "dangerous."

On the proposition of Coun. J. C. WHITAKER, seconded by J. MATHER, it was decided to send a letter to the President expressing the disagreement of the branch committee with the statement as reported.

Place Names on Posters

From R. H. DEWES, of Odeon, was received a letter suggesting that branch secretaries would be rendering good service to members by contacting chief constables in their areas to seek such concessions as the authorities deem it wise to make in reference to the naming of towns on kinema posters. Mr. Dewes mentioned that in some places permission had been given for the restoration of place names on posters, subject to certain provisos appertaining to size.

Coun. W. WOOLSTENCROFT remarked that most theatres in the branch were in the Lancashire County Police area, consequently an application to Preston would cover many towns.

Concessions Already Enjoyed

Members stated that in some places Stockport and Oldham were mentioned, the local chiefs of police permitting the mention of place names in small type.

It was decided to send a letter on the subject to the chief constables of the Lancashire county, Accrington, Burnley, Bolton, Blackburn, Bacup, Stockport, Hyde and Clitheroe.

Union Complaint

The local secretary of the N.A.T.K.E. wrote complaining that the managements of certain theatres had refused permission for the distribution of leaflets to staffs or to allow them to be interviewed. In one case the union official was ordered off the premises. The union alleged that clause 2 in the agreement with the branch, that relating to mutual protection, was not being observed, and intimated their intention of notifying local trades councils and the union executive.

Recruiting on Kinema Premises

An exhibitor against whom complaint was made told the meeting that he was asked if he would allow a union representative to distribute leaflets to the staff. He refused, but undertook to have the literature distributed. This printed matter was handed to the chief operator to hand round.

Two months later he received a letter containing a request from the union for a representative to interview the staff and to leave leaflets with them. He again said "No." Employees were quite free to join the union if they wished to do so, but he objected to the private premises of the kinema being used for union meetings. If the union desired to recruit members they should make their own independent arrangements for the holding of meetings.

Not Justified.

Secretary C. LITTLER said his reading of the clause in the agreement did not justify the union's complaint. It certainly did not give them authority to distribute literature on the kinema premises.

One exhibitor made the remark that no other union demanded that employers should place their premises at the disposal of the union.

It was decided to inform the union that the branch had no objection to employees meeting under union auspices, but the employers could not be expected to provide the meeting place.

Now a J.P.

Chairman MCCRACKEN, on behalf of the branch, complimented the vice-chairman, Coun. W. WOLSTENCROFT, on having been appointed justice of the peace.

Request for Screen Time

The National Council of Social Service asked if members of the branch would co-operate in drawing attention to the work being done at the council's bureaux by showing two short films, and, if possible, slides, during a publicity week to be held at the end of October.

The SECRETARY said he had replied that the request should be referred to Head Office. Owing to the demands being made upon screen time and the priorities of the Ministry of Information, with whom the Association had an arrangement, he was sure members would not be inclined to acquiesce unless the application had the approval of the C.E.A.

The meeting approved this reply.

Testimonial for T. H. Hartley

In view of the excellent service which has been rendered to the branch by T. H. Hartley, ex-chairman, who has retired from the Trade and is now 82, it was decided, on the proposition of A. PEEL, seconded by J. MATHER, to make a presentation to him.

A sub-committee, comprising the chairman, vice-chairman, secretary, and J. Mather, was appointed to purchase a suitable memento.

Fuel Economy

The General Secretary notified the branch that regional officers of the Ministry of Fuel and Power were in course of making arrangements for lectures to be given at suitable kinemas to kinema boiler attendants.

It was agreed to co-operate with the Ministry's officials.

Straining at Gnat

This subject was referred to again later in the meeting, when the CHAIRMAN gave the report of the L.F. and P. Committee and the G.P. Committee. He said the Ministry was calling for economy in the use of lighting current, especially in projection rooms. It was suggested that matinées which were not well supported should be discontinued.

Obviously, if there was no demand for matinées they would not be provided. In his opinion the most direct way of effecting economy in the use of electricity would be to fix the running times of kinemas. This would immediately affect those theatres which were running "terrifically long" shows. This nibbling at electricity economy seemed like straining at the gnat and swallowing the camel.

Support for C.T.B.F.

Frank Tilley, of the C.T.B.F., wrote that a further addition had been made

Continued on page 23

NEWSREEL DEAL STILL RANKLES

Deadlock Threatened in N. Ireland

NORTHERN Ireland exhibitors are still critical of the contracts for newsreels and voiced their views at the meeting of the Northern Ireland Branch at which T. H. MacDermott presided. The committee recommended members who had not yet signed the contracts not to do so until the Clauses A and E were deleted.

It was pointed out that the newsreel companies had not yet made an issue of the vexed question of signing and were not likely to do so until the film stock position deteriorated. Advising the meeting to adopt the recommendation, the CHAIRMAN assured members that any cases of hardship or victimisation would be dealt with by the branch.

Benevolent Fund

A request for support to secure recognition by the K.R.S. of the N. Ireland Benevolent Fund was made by B. K. M'GUIGAN as the result of the refusal of the K.R.S. to co-operate. The Fund, said Mr. M'Guigan, was thus unable to claim the 25 per cent. from charity shows.

Recognition had been given to Scotland and Eire after Great Britain, and they in Northern Ireland felt that being a self-contained area with entirely different conditions, they were justly entitled to recognition. The C.T.B.F. of Great Britain had never operated in Northern Ireland.

T. J. FUREY: I have had requests from Eire for 25 per cent. from a charity show held in Northern Ireland. Why should not our own fund get this?

The meeting decided to ask the K.R.S. again to review its decision and to give the Northern Ireland Fund recognition.

Employees' Club

A letter was read from kinema staffs stating that they had decided to form a social and recreation club for members of the Trade. They were already organising functions and were searching for premises. They submitted their draft constitution and asked for the support of members of the branch.

E. BUCKLEY said that the idea was a good one, but he would like to see the employees have their trade union as well. At the moment the N.A.T.K.E. was not operating in Northern Ireland, but this was the fault of the employees. Other members supported the view expressed as well as the approval of a social club.

No Order Available

When the Northern Ireland Fuel and Lighting Order came up for discussion, J. D. RUSSELL gave some details of the British one, and when asked if he had a copy of the Ulster one the SECRETARY stated that every day for two weeks he had called in at H.M. Stationery Office to purchase copies for circulation but had been met with "We are expecting it any day. Call back to-morrow." When copies arrived he would circulate them.

Charity Appeals

A number of appeals for free slides were approved, and G. LODGE raised the question of the Governor's Fund Collection through which an allocation was to be made to the Red Cross Prisoners of War Fund. Already they had secured £1,250 from about six or eight kinemas.

The CHAIRMAN stated that all kinemas had been asked to fix their dates and the Secretary would keep on writing to all of them until all had made a collection.

Training Scheme

JAMES CURRAN and GEORGE LODGE reported on the training scheme and said that classes were about to start at the College of Technology. The General Council had sent a donation of £26 5s. to the training scheme. They had now to see whether members would support the appointment of a fully qualified engineer. The K.R.S. had promised support.

Mr. MACDERMOTT urged that everyone should support the scheme. No matter to which house a patron went he should be satisfied with the way a film was presented.

Mr. M'GUIGAN said that members interested in the training scheme could contract for one year. The committee would be sending out a special letter and details of the contract. An engineer to help with the practical side of the classes and to deal with the practical side of operating boxes and projection.

JOHN CURRAN said that an engineer was very necessary. The committee's report was adopted.

Transport Problem

BEN BLOOMFIELD complained that the Northern Ireland Road Transport Board was holding up the collection and delivery of films for immediate screening. The Secretary will take the matter up with the Board.

A Letter of Thanks

The CHAIRMAN read a letter of thanks from PETE COLLINS, Northern Ireland Supervisor of E.N.S.A., who was leaving to take up duty in the Overseas Department in E.N.S.A. in London.

£1,000 Damage at Ripon

OPERA HOUSE GUTTED

A great part of the interior of the Opera House Cinema at Ripon was destroyed by fire on Thursday morning, and roughly £1,000 has been estimated as the extent of the damages. Owing to the prompt action of Ripon and Harrogate Fire Services adjoining property was not greatly damaged.

Fire watchers had been on duty inside the Opera House all night, and did not leave until 6 a.m., when they packed their bedding into one of the cloakrooms. A little after one of those on duty, John Suggitt, the caretaker of the Conservative Club next door, had returned to his flat he saw that flames were issuing from the side of the Opera House. The whole of the balcony and a great number of the seats in the auditorium were completely destroyed and curtains were damaged.

The premises are the property of the Victoria Opera House (Ripon), Ltd., and are let to E. Rudland Wood, kinema proprietor.

"CONVOY TO MALTA"

Forthcoming Republic Special

News which has this week reached S. W. Smith, managing director of British Lion, from Herbert Yates, head of Republic, speaks jubilantly of the enormous preparations now being made for "Convoy to Malta."

According to Mr. Yates, no expense will be spared in securing a completely authentic scenic background for the film.

The
C.T.B.F.
tenders grateful thanks to the
members of the
C.E.A. & K.R.S.
for their generous support of its
Third Annual
CINEMA DAY*
on
OCTOBER 18
next

* To every two-thirds of a penny contributed by Exhibitors on their licensed seating capacity, the Renters add one-third of a penny.

Last year produced 3,720,000 pennies • 4,000,000 is the target this year

Scottish News

A.E.P.'s Second £600

£1,200 FOR LOCAL CHARITIES

For the second time, A. E. Pickard announces that as the result of collections taken at his shows to the Forces on Sundays at the Crystal Palace he has distributed another £600 to charity.

£100 each goes to the following Glasgow hospitals: the Victoria Infirmary, Royal Cancer Hospital, Sick Children's Hospital, Homœopathic Hospital, and as befits a true Yorkshireman, £100 to the Bradford Royal Infirmary.

Kinema Valuation

Glasgow exhibitors are to have an informal conference with the city assessor to-day regarding the proposal to increase the valuation.

The kinema appeals against the increases will be heard by the Valuation Court on October 1.

INCREASED THEATRE ASSESSMENTS

Edinburgh's New Figures

The following is a list of the revised assessments of Edinburgh picture houses, either fixed by the Court or adjusted with the Assessor, and with the old assessment and the Assessor's proposed figure in parentheses:—

Regal, £5,100 (£4,230, £5,600); Playhouse, £4,600 (£3,785, £5,100); New, £4,400 (£4,000, £4,750); New Victoria, £3,050 (£2,700, £3,400); Rutland, £2,800 (£2,650, £3,000); Palace, £2,325 (£2,000, £2,500); St. Andrew Square, £1,950 (£1,800, £2,100); Ritz, £1,500 (£1,050, £1,700); Capitol, £1,500 (£1,400, £1,600); Dominion, £1,100 (£710, £1,300); Palace, Leith, £1,150 (£850, £1,250); Roxy, £1,050 (£780, £1,150); Regent, £1,100 (£950, £1,200); State, £1,000 (£840, £1,100); Lyceum, £800 (£670, £900); Embassy, £775 (£600, £850); New Tivoli, £840 (£640, £900); Blue Halls, £840 (£780, £900); County, £650 (£600, £700); Astoria, £600 (£450, £775); Gaiety, £600 (£575, £650); Salon, £580 (£470, £625); Rio, £465 (£385, £500); Eastway, £420 (£300, £450); Savoy, £340 (£300, £365); George, £350 (£225, £375); La Scala, £350 (£300, £375); Victory, £190 (£180, £200).

One house, the Alhambra, has been reduced from £600 to £575, and five houses are unchanged—Caley, £2,850; Carlton, £720; Grand, £600; King's, £465; and Tollcross, £300. Poole's, Synod Hall, has been increased from £1,300 to £1,400.

The regular monthly meeting of Lodge Anima will be held on Friday, October 1, at the Masonic Halls at 2 o'clock.

The next Cinema Club Luncheon will take place in the Picture House Café on Friday, October 8, when President Melville hopes to provide pleasing entertainment for the members.

"Two Fairies"

Independent Pictures Corporation has acquired "Two Fairies," which they consider to be one of the most important shorts ever to be shown. Starring Philip Friend, Leslie Osmond, Hay Petrie, Drusilla Wills, Ian Fleming, Frederick Allen, and produced by Dr. C. M. Joad, it deals with the rights and wrongs of the Beveridge Report.

Independent will be announcing the Trade show date shortly.

NORTHERN C.E.A. DEBATES REASSESSMENT PROBLEM

Association's Experts Explain Rating Procedure

THE concern felt by the rank and file of the C.E.A. at the increasingly extravagant assessments of kinema properties was reflected at last week's meeting of the Northern Branch, which was attended by Sidney H. and S. D. Graham Motion, the Association's rating expert, who explained the process adopted by local authorities in arriving at reassessments. Members urged that the Association should make the matter a political issue, but the difficulties in the way of this proposal were appreciated and ultimately it was decided to be content for the moment with a thorough examination of proposed reassessments.

Sidney H. Motion, having laid down the general principles in regard to reassessment, advised members to act in unison in dealing with the rating authorities and not to go individually, without having taken advice, tendering figures and explanations which, conceivably, could be used against their fellows.

W. STANLEY GIBSON asked Mr. Motion how his firm would regard two systems of assessment practised in the Sheffield area: (a) on the basis of 10s. per seat, and (b) on the money capacity of the house multiplied 10 times?

MR. MOTION replied that it was impossible to apply a general system equitably to hereditaments which varied so much in character, size, site, and value as do kinemas. For example, a basis of 10s. per seat might be almost absurdly low for some theatres and absurdly high for others. There was no golden rule—other than to examine each proposition in the light of its individual peculiarities.

T. SCOTT inquired if they must not expect that Schedule A taxes would be increased proportionately with rating assessments.

MR. MOTION was of opinion that Schedule A assessments could not be varied until the statutory period of the current assessment had expired unless the buildings were altered on a major scale. "The definition used," he said, "is, I fancy, 'Unless the hereditament has lost its identity.'"

Free Discussion

Questions on a matter obviously of the first importance to exhibitors were so slow in coming that T. F. MASSICKS suggested that the need of the members was an opportunity to sort out their ideas in a little free discussion, when, possibly, questions would emerge worthy of the calibre of Mr. Motion and his partner Mr. Bean.

The two gentlemen then retired, and then Mr. Massicks felt free to speak his mind on the attitude of local rating authorities, and to indicate what he regarded as the correct approach.

No Genuine Increase

"It is not really a professional matter at all," he said, "it is a political matter, and the solution should be sought through political action. Local authorities have done nothing to increase the value of our properties. They have not brought us new communities, they have not improved our amenities, they have not improved transport arrangements for our patrons. War conditions and control have prevented us from improving the properties ourselves. There is no genuine increase in their values. They are merely trying to exploit abnormal and temporary conditions in order to extort permanently more money for local expenditure which is not, or should not be, necessary."

"Whichever way you look at it, their attitude is one conducive to the inflation of property values. That is not in the national interest. It is certainly not, in the long run, in our interest. Since you have the Government controlling rents and doing whatever is possible to prevent the inflation of property and other values, you should not tolerate an opposite policy and practice by local authorities."

Powerless to Intervene

The CHAIRMAN (W. Carr) said that this matter had been thrashed out again and again in Council. The Government spokesmen had said specifically that they had no power over local authorties in this matter. "And," he added, "when Mr. Massicks says that this is a political matter, does he really suppose that any political party will take up the cudgels on our behalf?"

MR. MASSICKS retorted that the Association was great and powerful. It was much too chary of using its great power. They had no need to lobby local M.P.s. The Association had direct access to Ministers, and few of them would dare lightly to flout it.

The Vital Point

CHARLES CHIPCHASE (Middlesbrough) reminded the meeting that the argument ignored the first point—and the vital point—which Mr. Motion had made: "In strict law, the assessable basis was the rent which could reasonably be obtained." Ultimately, that would become the acid test of equitable rating. He invited the members to consider honestly if it would suit them to be assessed on that basis.

An Inquiry

In the end, the meeting decided to instruct the secretary to ascertain from local rating authorities the gross assessments of all kinemas and the "poundage" of rates in the branch's area. With those figures and the seating capacity of theatres already in their possession, they would be able to detect at a glance glaring discrepancies in rating and a good general guide to the equitability or otherwise of the rating systems in practice.

Newcastle members also decided to hold a special sectional meeting to discuss proposed reassessments in the city. This course was commended also to exhibitors outside the city.

Stolen Films at Rotherham

At the Rotherham Juvenile Court, a summons against two nine-year-old boys for having stolen seven films, valued at £12 5s., from the Regal Cinema, Rotherham, was adjourned for two weeks, as one of the boys was absent. The one who did appear admitted the theft and said he entered through a window and took the films while the other boy stood on guard.

Some of the films were said to have been found on a bus, and others were found in the river at the back of the kinema. Others had not been recovered.

PRINCIPLES OF ASSESSMENT

THE following general principles to be borne in mind when dealing with the assessment of kinemas were enunciated by Sidney H. Motion at last week's meeting of the Northern Branch of the C.E.A.

(1) THE BASIS OF ASSESSMENT IS THE RENT WHICH THE OWNER OF A THEATRE MIGHT REASONABLY EXPECT TO OBTAIN.

(2) RATING AUTHORITIES ARE ENTITLED TO REASSESS THEATRES NOTWITHSTANDING THE POSTPONEMENT ACT.

(3) RATING AUTHORITIES ARE NOT ENTITLED TO MAKE ASSESSMENTS ON PROFITS AND, THEREFORE, REQUESTS FOR RETURNS INDICATING A THEATRE'S PROFITS SHOULD BE FIRMLY REFUSED.

(4) E.P.D. DOES NOT NECESSARILY PREVENT RATING AUTHORITIES FROM INCREASING ASSESSMENTS.

SHORTER SHOWS IMPRACTICABLE

Northern C.E.A. reply to Trades Council

A letter from Newcastle Trades Council was read at the meeting of the Northern Branch expressing concern at the long queues which now besieged city kinemas and the consequent loss of time involved for workers. The Council suggested that the difficulty could be met by limiting shows to a maximum of two hours, thus permitting an additional performance daily and a proportionate reduction in admission charges.

"They mean well," said E. J. Hinge, "but, obviously, they have no proper conception of the exhibitors' problems and the utter impossibility of doing what they suggest at such casual notice. Nevertheless, I move that the Trades Council be thanked for their suggestion, their motive appreciated, and their secretary advised that we regret that it is impracticable."

And so it was agreed.

Training Films

The Chairman repeated his appeal that members should not agree casually to the use of their theatres for military, Home Guard or Civil Defence shows, but to pass such requests through the liaison channels provided.

Fuel Doubts

There being some doubt in the minds of members as to the exact meaning of the coal restriction order applying to kinemas, the meeting decided to ask the Association's technical department for a precise statement of fuels which could legally be used this winter.

At their meeting on September 17, Hertfordshire Licensing Committee altered the hours of opening on Sundays for the six months commencing October 4 to 4.30 p.m. to 10 p.m. instead of 4 p.m. to 10 p.m. as previously.

The Cinema House, Matlock, Derbyshire, made £99 10s. profit recently by a concert in aid of the Shipwrecked Mariners' and Airborne Troops' Benevolent Funds.

B. of T. Will Not Intervene in Rental Controversy

CORRESPONDENCE between the C.E.A. and the Board of Trade, published this week, reveals the unwillingness of the latter to intervene in the "grading" controversy, although Hugh Dalton, the President, expressed his readiness, if it were desired by both parties, to offer the services of B. of T. officials in order to try to reach a voluntary settlement agreeable to all.

Details of the representations, already made to the Board of Trade by W. R. Fuller, General Secretary of the C.E.A., have already been published. Protest was made at the decision of the renters to exercise discriminating treatment of members who previously booked at flat rates and the decision to insist upon the following rental basis:—

(a) Certain films, the number to be fixed by the renter, to be booked on percentage terms; (b) other films may be booked on flat rates only on the condition that the percentage films are booked.

It was pointed out flat rentals have steadily increased during the war years. No complaint is made concerning increases due to war conditions. The objection is to alteration during war time of accepted trading conditions of many years' standing for no other purpose than to increase the film hire which the renter collects.

No Intervention

In his reply (dated July 16) the President of the Board of Trade stated that he did not feel that this was a matter in which he would be justified in intervening. There are certain practical and legal difficulties in the way of controlling the terms and conditions on which films may be hired.

Moreover, it is not the usual practice for the Board to regulate the charges which may be made by a wholesaler or manufacturer without at the same time fixing maximum retail prices. If, therefore, the charges made by a renter to an exhibitor were to be controlled, a demand might well arise for the control of charges made by exhibitors to the public.

The President is not disposed to consider applying control of this kind to the film Industry unless there is a general demand for it from all sections of the Trade or public policy makes it desirable. **At present he is not satisfied that either of these conditions is fulfilled.**

Arbitration

"In the circumstances, therefore, the President feels that the dispute between your Association and the Kinematograph Renters' Society is one which must be left to the Trade themselves to settle. Should, however, both parties to the dispute desire it, he would raise no objection to the Association enlisting the services of the Board of Trade officials concerned in order to try and reach a voluntary settlement agreeable to all.

C

EXTENSION OF HOSPITALITY FACILITIES FOR SERVICES

Leeds Willing to Co-operate

THE subject of free or reduced admission to soldiers on leave was referred to at the Leeds branch meeting, members of which appreciated the importance of the proposal and agreed to the appointment of a representative to the local Forces Hospitality Committee. Protests were made against the poaching of staff, and it was pointed out that some amelioration of the difficulty would result from the recent Ministry of Labour regulation which called for notification of any change of employment.

The discussion arose from a letter from the Leeds Forces Hospitality Committee, which asked whether the branch would consider an application for tickets for members of the Forces on leave, or, alternatively, a reduction in prices of admission. An invitation was also extended for a representative of the branch to serve on the Forces Hospitality Committee.

In the discussion many members inquired for further details.

It was stated that at the moment free admission to soldiers in hospital blue was available for Trade shows.

All the speakers stressed the importance of the matter, and mention was made of the hospitality extended in America to our Forces training there.

Mr. HOPKINS declared there was no kinema which would not give free admission for a show at some time or another.

Mr. HILTON proposed that the invitation be accepted, and this was agreed to, the chairman (C. H. Whincup) being nominated as the branch representative on the Hospitality Committee.

Staff Poaching

Mr. WHINCUP touched upon what he called the "reprehensible act of poaching" of staff he had recently experienced and which was, he said, committed by one of their own members.

Several speakers spoke in condemnation of this conduct, and one speaker suggested that when applicable the Ministry of Labour should be immediately told of any employee who had been lost in this manner.

It was, however, pointed out that in nearly every case of change of employment nowadays—there were few exceptions—the Ministry of Labour had to be informed.

Mr. WALLS asked if there had been any further news to report about the Sheffield scheme for projectionists, and Mr. RUSH replied that as yet nothing further had been heard.

C.T.B.F. Drive

The C.T.B.F. invited the co-operation of the Leeds branch in a further intensive effort to obtain an increase in Sunday opening contributions in more areas than at present represented.

It was decided to leave the matter in the hands of Mr. Rush, who had dealt with a similar letter previously.

Planning Committee

Mr. WHINCUP, reporting on the General Council meeting, alluded particularly to the proposed Planning Committee, which was not formed as proposed by Mr. Metcalfe and Councillor Green. So far as he could see it would be more or less part of the General Purposes Committee unless they ultimately formed sub-committees to co-opt various people.

Branches were invited to submit any subjects which they thought should be ventilated in respect of post-war planning, and he accordingly suggested to members

Continued at foot of next column

that they gave consideration to any subjects they wished the officers to bring up.

Mr. METCALFE expressed the view that the question of the Excess Profits Tax was now going to be thoroughly tackled.

Branch Luncheon

Mr. PRODGERS then raised the question of a proposed luncheon, consideration of which, he thought, was now opportune.

It was decided that a committee meeting should be called to deal with the matter.

Capt. H. Verity

It was unanimously decided that a letter of condolence be sent to one of the branch members, Mr. Verity, of Rawdon, whose son, Captain Hedley Verity, the famous England and Yorkshire cricketer, had died in action in Sicily.

WANTON DAMAGE

Stockport Warning to Seat Slashers

"Vandalism must stop and we ask for the co-operation of all parents and kinema patrons in helping us to eliminate it."

This statement is made by J. Claughton, hon. secretary of the Stockport and District Exhibitors' Association, which is making efforts to secure the interest and good will of citizens in suppressing the evil. Mr. Claughton has secured the publication in the local newspaper of the following:—

"Stockport has recently had an outbreak of seat-slashing. This wilful and malicious damage is, unfortunately, growing, and stronger measures will have to be taken against the offenders. During the school holidays many knives were taken from these boys by the alert attendants.

"May we bring to the notice of all parents and guardians their responsibility of the serious consequences which may arise from allowing children to be in possession of knives?

"The recognised comfort of our kinemas is being seriously affected by irresponsible persons, and it is the duty of adult kinemagoers to be on the lookout for them and report them to the manager."

Mr. Claughton also draws attention to the penalties inflicted by the Durham and Cheltenham magistrates on juvenile seat-slashers.

Soft Drinks Banned in Kinema

Management of the Odeon, Bury, applied to the local Food Control Committee for a licence to sell soft drinks in the kinema. The committee considered there were already facilities within easy reach, without the need for the grant of a new licence.

CHRISTMAS DAY OPENING REJECTED BY PORTSMOUTH

Bound by S.O. Undertaking

IN view of an undertaking given by the Portsmouth and Isle of Wight Branch when applying for Sunday opening that they would not ask for openings on Christmas Day and Good Friday, the branch decided not to support an application (if made) by A.B.C. for Christmas Day presentations. A resolution was carried supporting the action of the North Lincolnshire Branch in respect of the proposed independent Association of Managers.

A.B.C. wrote stating that the company was desirous of opening its theatres in Portsmouth and Southsea on Christmas Day and asking whether that fell in with the views of the other exhibitors in the district and whether the Association would be making the necessary applications.

The Chairman (P. J. MILSOM) remarked that the feeling of the branch was that there should be at least two days in the year when they should not open the theatres.

F. B. B. BLAKE recalled that the branch had the support of the Church when making application for Sunday opening, and said that an undertaking was then given on behalf of the branch that they would not ask for Good Friday and Christmas Day. Apart from that, he thought their staffs deserved to spend Christmas Day with their families.

CHARLES CLARKE added that at the present time their relations with the local authorities were on a very satisfactory basis. Such an application as proposed would meet with strong opposition, and, personally, he was against anything being done that would upset their present status.

S. H. PARSONS said that if the Forces wanted the kinemas opened on Christmas Day it would be better for them to approach the authorities and not the branch.

A. LEVISON proposed that the branch should not make or support any application, and this was seconded by CHARLES CLARKE and carried.

C.T.B.F. Drive

Frank Tilley, publicity manager of the C.T.B.F., wrote pointing out that there were only two authorities in the area who made a contribution to the Fund and 23 who did not. He urged members to do everything in their power to increase the number contributing.

F. B. B. BLAKE said the explanation, so far as Portsmouth was concerned, was that only a small Sunday opening contribution was levied and they felt it would be unfair to ask the local authority for an allocation.

P. J. MILSOM added that he made a formal application to the Isle of Wight County Council and it was turned down. He did not pursue the matter because they were very happily placed in the island with regard to their Sunday opening contribution.

It was left to the Secretary (A. DANIELS) to reply accordingly.

Resettlement Proposals

The SECRETARY drew attention to the Government's proposals regarding the employment of disabled ex-Service men, and said it was suggested that the branch should form a small committee to contact the Training and Re-settlement Officer of the Ministry of Labour to get particulars of those who might be available for such jobs as assistant managers or for training as projectionists.

BERT MILLER stated that he had already asked for two but could not get anyone.

S. H. PARSONS said it was more likely that the men available would be absorbed into war industries.

F. B. B. BLAKE remarked that the war had yet some way to go. While at the moment there might not be many ex-Service men available, they had to remember that the scheme would grow as the war progressed.

The CHAIRMAN suggested that the Secretary should be asked to make further inquiries and report to the next meeting, and this was agreed to.

F. B. B. BLAKE spoke on the quota situation, recently discussed by General Council, and said it was felt that in the interest of the Industry generally the Quota Act should be kept alive. Instead of applying for further concessions it was considered better to leave the matter as it stood at present, because the Board of Trade were showing every sympathy to the exhibitors, and were only prosecuting those who took not the slightest interest in British films.

Managers' Union

CHARLES CLARKE referred to the Lincolnshire proposal for a professional organisation of managers, and said he thought the General Council had been much too casual over the matter. Personally, he was all in favour of a managers' organisation and he felt that by their casual attitude the General Council had made a present of the managers to the N.A.T.K.E. The General Council, however, had now given the managers' organisation their blessing, and he felt that they should give this organisation their support on the understanding that it was entirely separate from the N.A.T.K.E.

The CHAIRMAN added that he was in entire agreement with Mr. Clarke, and on the motion of V. BADMAN, seconded by PATRICK REED, a resolution was passed supporting the action of the North Lincolnshire branch in the matter.

N.A.T.K.E. Negotiations

Further consideration was given to the request of the N.A.T.K.E. for an agreement for the Portsmouth area, and a negotiating committee was appointed consisting of the Chairman (P. J. Milsom), Vice-chairman (R. Davies Beynon), Messrs. Parsons, Brock, Lewis, Blake, Clarke, Elliott and Levison

It was reported that Walter Fellows had been appointed as the nominee for the Pavilion, Emsworth, and P. J. Milsom for the Rex, Ventnor.

Odeon Clubs in Midlands

With the inauguration next month of a children's kinema club at the Odeon, Birchfield Road, Perry Barr, the ring of Odeon National Cinema Clubs for Boys and Girls will be complete so far as the Birmingham area is concerned. The Odeon, Warley, has long been a stronghold of the children's club idea, and Manager Russell states that the club at that house has steadily increased in popularity in recent months until to-day its membership totals 600. Manager C. Burns states that the Perry Barr Club will be inaugurated on Saturday, October 2.

TWO-STAGE PERCENTAGE FILM RENTALS

National President's Suggestion

WEST LANCS AND THE C.M.A.

WARNING exhibitors that in present circumstances they could not expect to book films on flat rental terms with the freedom that they had done in the past, H. Simpson, the National President, who presided at the West Lancashire branch meeting, held at Preston last week, advocated the establishment of a basic percentage, plus 50 per cent. of all takings in excess of a pre-agreed figure.

Mr. SIMPSON feared that as long as there was such a tremendous shortage in the film supply exhibitors who depended upon flat-rate bookings would find themselves in grave difficulties. It would become progressively harder to get flat-rate terms. Renters' salesmen had definitely put certain exhibitors on what they called their "S" list, and this meant films would be bookable to them on percentage terms only.

Cold Comfort

Flat bookers, he believed, represented about 5 per cent. of the C.E.A. Hence, whatever they might feel, it would be difficult to get the remaining 95 per cent. to intervene for the benefit of the minority section. When the C.E.A. representatives met the K.R.S., it was expected that Mr. Rank would be prepared to support them in certain ways. Some exhibitors had no films booked for November; unless they were prepared to negotiate on percentage terms he did not see how the Association could help them.

Rentals Going Up

Rentals had a tendency to go up; that was a matter of economics, the inexorable law of supply and demand. A solution of the present difficulty might be on the lines propounded by Sam Eckman some years ago, namely, the payment of a percentage up to the average takings and 50 per cent. of takings in excess of that figure. If a film did the business which the renters said it would when they tried to sell it, exhibitors should be glad to pay the excess. That was his personal opinion on how the business should be conducted in the future.

No Secrets About Takings

In future it would have to be operated more scientifically, and they would have to get down to a reasonable basic rate for pictures. There were now no secrets about the takings of theatres. The renters had all that data, and the exactness of their information was astonishing. If exhibitors got caught in a spell of bad business, what did it matter if they did book on flat terms? Actually, the rental might be as much as, perhaps more than, the percentage would have been. Last week he showed a film booked "flat"; he worked out what this would have been in percentage—it was 55 per cent. Those who were booking on flat rates would not find it easy to get the pictures the public wanted to see.

The meeting approved Mr. Simpson's suggestion.

W.O. Kinematograph Committee

Concerning the War Office Kinematograph Committee, Mr. Simpson said the G.C. rightly objected to the proposal to reduce the number of exhibitor representatives from six to two, and he contended that before any alteration was proposed, the whole of the committee should have been given the opportunity to consider the whys and wherefores. If there was anyone who ought to continue on that committee it was E. J. Hinge, who had had liaison with everybody. As the committee would deal with a number of after-the-war questions and presidents come and go, he would like to see Mr. Hinge continue to serve on the committee. When a thing was working efficiently, it ought not to be upset by individuals who did not know anything about the Kinema Industry.

Quotes on the Quota

J. F. DOBSON, in the course of the delegate's report, said the Board of Trade was just as alive as exhibitors of the anomalies of the Quota Act and the difficulty of complying with it, an opinion which was supported by the Chairman.

Members spoke of the injustice of modern British quota films being shown against old U.S.A. films. Old British films ought to be eligible for quota in such cases.

Status of Managers

Discussion ensued on the North Lincolnshire Managers' Association's suggestion for an association of kinema managers.

The PRESIDENT said the G.C. did not consider it any business of theirs to interfere with a manager joining any professional association he liked, but it did object, at the moment, to managers, who often represented the proprietors of theatres, joining an organisation that might at some time be involved in dispute with the theatre-owning interests.

"A professional organisation for managers is a matter of importance, especially for the future," said T. A. REARDEN. "The kinemas had become a vast business, and in charge of each of the 4,000-odd theatres was a manager, who was not an ordinary member of the staff. Responsible to the proprietors, for whom he held something like power of attorney, it was necessary for him to be in a position of independence should any dispute arise between the staff and the proprietors."

No Veto on T.U. Membership

The PRESIDENT: A person would be very foolish to deny the manager the right to join a trade union, but everyone agrees it is undesirable for the manager to be linked with the employees' organisation. The proprietor looked upon the manager as "his man."

Mention was made of the fact that A.B.C. managers had their own committees, at which, in complete freedom, they discussed matters that concerned them, and had a perfect right of approach to the Theatres Department.

C.E.A. Procrastination

E. ANGERS asked why the C.E.A. did not "buck up" its ideas and produce a scheme. He had not yet seen any evidence of policy in any of the declarations by General Council.

Another member commented that some managers contemplated joining the managers' union because the C.E.A. had declared it would not countenance a managers' Association which was a subsidiary of the N.A.T.K.E. Had the C.E.A. stated there were no difficulties in the way of managers joining a protective association of their own creation, it would have eased the situation.

J. F. DOBSON: Procrastination has been the trouble, everlastingly putting off decisions instead of dealing with a matter when it first arises.

No resolution was moved.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Grand (Radway), Ltd.—Registered September 10. Capital, £1,050 in 1,000 pref. shares of £1 and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitors: Upton, Britton and Lamb, W.C.1. Registered office: 5, Cullross Street, W.1.

R. and H. Mann, Ltd.—Registered September 18. Capital, £1,000 in 1,000 ordinary shares of 5s. each and 750 preference shares of £1 each. Kinema proprietors, etc. The directors are: Harry P. Mann and Reginald F. Mann, both of 6, Liverpool Terrace, Worthing, Sussex. Registered office: 6, Liverpool Terrace, Worthing.

Island Film Co., Ltd.—Registered September 8. Capital, £100 in 100 shares of £1 each. Film producers, etc. Registered office: 93-5, Wardour Street, W.1.

Irish Pictures, Ltd.—Registered in Dublin September 11. Capital, £2,000 in 2,000 shares of £1 each. Film renters, kinema proprietors, etc. The subscribers are: Walter E. Till, 11, Dame Street, Dublin, artist; V. L. Till, 136, Seafield Road East, Clontarf, Dublin, secretary.

MORTGAGES AND CHARGES

Odeon Properties, Ltd.—Mortgage dated August 30, 1943 (supplemental to £3,500,000 first debenture dated August 25, 1942), charged on properties in Kensington. Holders: Branch Nominees, Ltd. Also mortgage dated August 31, 1943 (supplemental to £1,000,000 second debenture dated August 25, 1942), charged on properties in Kensington. Holders: Odeon Theatres, Ltd.

Cranfield Cinema, Ltd., 60-66, Wardour Street, W.1.—Charge and second mortgage dated September 30, 1938, charged on Midhurst Public Hall, North Street, Midhurst, Sussex (being property acquired by the company on August 26, 1943). Amounts owing: £3,000 and £1,000 respectively. Registered pursuant to Section 81 of the Companies Act, 1929. Mortgagees: (a) Isidor L. Stent, Midhurst, Sussex; (b) Denys B. Johnson and Edwin A. Lucas, both of Midhurst.

The net profits of RKO-Radio for the past six months amount to nearly $4,000,000, as against a loss of $643,000 for the same period last year.

Odeon Announces 15 per cent. Dividend

BEST EVER CHEERS MARKET

THE announcement of a 15 per cent. dividend by Odeon has quickly released the brake on kinema enthusiasm which was imposed when Gaumont-British recently merely maintained its dividend at 6 per cent.

Odeon's 15 per cent. compares with 10 per cent. for the previous year, and is the best in the company's career.

Formed in 1937, the company paid 10 per cent. for the year to June, 1938. This was followed by another 10 per cent. in the following year. No payments were made for the two following years, 1940 and 1941, owing to the uncertainties brought about by the blitz period.

The 15 per cent. payment now is better than had been anticipated, and on the first flush the 5s. shares shot ahead to 20s. 3d., the best price so far attained. But profit-taking quickly ensued, leaving the price at 19s. 6d.

Among the other big groups, A.B.P.C. went ahead to 17s., a rise of 1s., while A.P.P.H. went up 3d. to 23s.

Gaumont ordinary movements were obscured by the deduction of the dividends from the prices, but the debentures were £1 up at £103.

The outstanding feature of the week was Stoll, which moved up 1s. 3d. to 15s. on the surprise dividend announcements by Hackney and Shepherds Bush Empire, Ltd., and the Leicester Palace, two of the subsidiaries.

Elsewhere, P.C.T. "A" preference gained 6d. at 28s. 3d., while General Theatres debentures recovered £2 of the interest deducted in the previous week by recovering £1 to £102½.

Movements against holders took place in British and Dominions Films, which declined 3d. to 4s., in Cinema Television deferred, which lost 3d. at 8s. 6d., and in Madame Tussaud's deferred, which reacted 3d. to 2s. 3d. Moss Empires declined 9d. to 38s.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	62/6	+ 1/3
Assoc.Brit.Pic.Corp.5/-Ord.	17/-	+ 1/-
,, 6% Pref.	24/1½	— -/3
,, 4½% Debs. ..	£102	—
A.P.P.H. Ord.	23/-	+ -/3
Brit. & Dom. Films £1 ..	4/-	— -/3
Brit.Lion7½%Pref. 10/-	10/9	—
Capital Prov. News 5/- ..	4/3	—
Cine. Television Dfd. (6d.)	8/6	— -/3
Dufay-Chromex 5/- Ord.	3/10	+ -/1
Gaumont-British Ord. 10/-	16/7½ xd.	—
,, "A" Ord.	8/6 xd.	—
,, 5½% 1st Pref. ..	20/6	— -/1½
,, 4½% Debs. ..	£103	+ £1
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	+ £2
Mde. Tussaud 1/- Def. ..	2/3	— -/3
,, £1 Prefd. Ord. ..	17/9	+ -/6
Moss Empires £1 Ord. ..	38/-	— -/9
,, £1 Cum. Pref. ..	22/-	—
Odeon 5/- Ord.	19/6	+ -/4½
,, 6 Pref.	21/6	—
,, 5% Debs.	£103	+10/-
P.C.T. 10% Cum. Pref. ..	32/-	—
,, Cum. "A" Pref. £1	28/3	+ -/6
,, Cum. "B" Pref. £1	28/3	—
,, Const. 7% Pref. ..	25/7½	—
Scophony	3/7½	— -/0½
Sound City (Films) 6%Pref.	8/1½	— -/1½
Stoll Th. Corp.	15/-	+ 1/3
Twentieth Cent. Ord. ..	-/9	—
,, 6% Pref.	3/1½	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	18/9	— -/3
,, 2nd Pref.	18/6	— -/6

£1 shares unless otherwise stated.

Stoll Group Recovery

By the City Editor

The recovery in the affairs of the Stoll group is proceeding apace under the direction of the new chairman and managing director, Prince Littler.

It is now announced that 13 years' arrears to December 31, 1942, on the 6 per cent. cumulative preference shares of Hackney and Shepherds Bush Empires, and an interim dividend of 35 per cent. on account of the current year on the ordinary shares of Leicester Palace Theatre, will be paid.

Practically the whole of the capital in these companies is held by Stoll Theatres. The gross amount of the dividends announced is £47,000, or after tax at 10s. in the £, £23,500.

Hackney and Shepherds Bush Empires have a total capital of £95,000 in 50,000 ordinary and 45,000 preference of £1 each. The latest ordinary dividend was 5 per cent. paid for 1929. The preference dividend was regularly paid to the end of that year, but none has since been paid until now.

Leicester Palace has not paid a dividend since 5 per cent. paid on account of 1936. The capital is £34,000, all in ordinary shares, and about 95 per cent. are held by Stoll Theatres.

The issued capital of Stoll Theatres is £2,102,417 in 2,002,417 £1 ordinary, and 100,000 £1 management shares.

No dividend has been paid on the ordinary capital since 6.31 per cent. distributed in the first year of the company's life—1928-9.

Prince Littler became chairman and managing director last year soon after the death of Sir Oswald Stoll in January. Activity in the shares has since increased considerably, and they now stand at around 14s. 6d., compared with extremes of 2s. 3d. and 9s. 10½d. in 1942.

Brighton Corporation has declined to entertain a proposal for the acquisition of the Cinema de Luxe premises in North Street.

Continued from page 3

U.S. Release Cut

Such extended runs could only operate successfully in cities and large towns: the effect upon subsequent-run houses is seen by our New York cable statement that many subsequent-run houses are being obliged to play reissues.

Twice-a-Week Patrons

The habit has grown up among patrons in this country of visiting the kinema twice a week. If an attempt is made to book a film for a week in the smaller communities this habit is likely to be broken to the detriment of kinema business. A few patrons in such communities will go to see a film twice, no matter how good it is.

Product Available

Feature films imported into Great Britain from America during 1942 numbered 462. A cut of 25 per cent. in releases would reduce that total to 345. Britain's feature films during the same period were 61; in addition, half a dozen came from Russia. Does this number provide the exhibitor with the margin which he needs for choice of product for his public? Obviously not, for during debates on quota film it was asserted that at least 600 films per year were needed to provide entertainment in this country's kinemas.

That there are *some* pictures big enough in *some* areas to stand up for extended runs is, of course, true; but that such pictures can stand up in the majority of towns is open to grave doubt. If tried in such places it may ruin the twice-weekly habit which has in recent years benefited the industry so widely.

SATISFACTIONS.

Lyric Cinema (Wellingborough), Ltd., Grove Hall Court, Hall Road, St. John's Wood, N.W.8.—Satisfaction in full on July 25, 1941, of second debentures registered October 8, 1927, securing £1,800. (Notice filed September 13, 1943.)

C.B. Projections (Western Area), Ltd., Prudential Buildings, Guildford.—Satisfaction to the extent of £4,500 on August 30, 1943, of two debentures registered April 19, 1940.

Lyric Cinema (Wellingborough), Ltd., Grove Hall Court, Hall Road, St. John's Wood, N.W.8.—Satisfaction in full on September 3, 1943, of first mortgage debentures registered March 20, 1937, securing £4,400.

Darwen and Fleetwood Entertainments, Ltd., 7, Lord Street West, Blackburn.—Satisfaction to the extent of £6,152 on August 2, 1943, of debenture registered June 27, 1933.

YANK PRESTON

"The only 'foreigner' aboard the SAN DEMETRIO was Yank. He wanted to join the R.A.F. over here, but he had his own ideas about 'working' his passage. He never did a stroke if he could help it. But after the action it was another matter. Trouble brought out the good in Yank. In the boat he kept all our spirits up, and after we reboarded the ship he was ready to tackle any difficult and dangerous job that came along.
We asked the owners to give him the ship's Red Ensign, and we wouldn't have done that if we hadn't thought a good deal of him."

Yank Preston is played by Robert Beatty in Ealing Studios' most ambitious production, Michael Balcon's

SAN DEMETRIO LONDON

D—15-18

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Millions Like Us (General F.D.)—British.	103 min. (U)	Eric Portman, Patricia Roc, Anne Crawford.	"Girls in overalls," romantic comedy melodrama. Story episodic, but acting adequate and presentation comprehensive. Feminine appeal obvious.	Good title and star booking. Will appeal to the family.
Miracle of Morgan's Creek (Paramount)—American.	98 min. (A)	Eddie Bracken, William Demarest, Betty Hutton.	Riotous, satirical comedy, set in a small town. Story smart and original, acting excellent, dialogue witty, direction brilliant and atmosphere faultless.	Excellent light booking. Hardly suitable for youngsters.
Mister Big (G.F.D.-Universal)—American.	74 min. (U)	Gloria Jean, Donald O'Connor, Peggy Ryan.	Exuberant, attractively mounted comedy musicale, played almost entirely by youngsters. Story adequate, numbers tuneful and presentation slick.	Very good light booking for all classes. Great for the family.
Sarong Girl, (Pathe)—American.	62 min. (U)	Ann Corio, Tim Ryan, Irene Ryan.	Romantic comedy drama with a night club pivot and conventional musical embellishments. Story cheap, presentation cheaper.	Comedy second mainly for the sticks. Hardly suitable for youngsters.
Thank Your Lucky Stars (Warner)—American.	125 Min. (U)	Eddie Cantor, Joan Leslie, Dennis Morgan.	Glittering, good-humoured farcial comedy musicale, introducing many famous guest stars. Story boisterous, staging ambitious and exploitation angles terrific.	Capital light booking for all classes, youngsters included

* A British Picture.

REVIEWS FOR SHOWMEN

Millions Like Us

General F.D. British (U). Directed by Frank Launder and Sidney Gilliat. Featuring Eric Portman, Patricia Roc and Anne Crawford. 9,281 *feet. Release November* 15, 1943.

AMBITIOUS, well-meaning, "girls-in-overalls" romantic comedy melodrama, presenting at one and the same time a rough sketch of working-class family life in war time, a gigantic newsreel summarising salient events on the home front since war began and a tender, if ingenuous, love story, with an aero-engine factory employing women from all walks of life for its background. There are moments when it amuses and others when it strikes a moving chord, but the overall picture is too kaleidoscopic to make significant drama.

Still, the fact that its plate is too full does not deprive it of interest or feminine appeal. We can go further; its spasmodic pats on the back for England's vast army of women war workers should put it well in the popular box-office running. Good British title and star booking.

Story.—The Crowson family, consisting of Jim, an ordinary working man with three motherless daughters, Elsie, Phyllis and Celia, and an only son, Tom, breaks up when war is declared. Jim enlists in the Home Guard, Elsie becomes a telephonist, Phyllis joins the A.T.S., Celia, the baby, is called up for factory work away from home, and Tom goes overseas. Celia is a trifle homesick, but Gwen, an understanding room-mate, soon puts her at her ease. Jennifer, a rich society girl, is one of their team and she gets many laughs at the expense of Charlie Forbes, the conscientious but very provincial foreman.

During a visit by members of the R.A.F. Celia meets and finds romance with Fred Blake, an air-gunner. Shortly after their marriage Fred is killed, but Celia gains solace from her work. Meanwhile, Charlie and Jennifer discover that occupation breaks down class barriers.

Acting.—Patricia Roc gives a sincere performance as the shy Celia, and Gordon Jackson is also well cast as the equally shy Fred, but Eric Portman and Anne Crawford seldom get a chance to shine as Charles and Jennifer. Neither do Basil Radford and Naunton Wayne in their old comedy parts of Charters and Caldicott. The same can be said of the hand-picked supporting cast.

Production.—The tale opens with every promise of developing into a deep and significant portrait of working-class family life in war time, but all the early characters, with the exception of Celia, are dropped after the first three reels. True, they are gathered up for the anti-climax—Celia's wedding is the excuse—but there still appears to be little point, apart from the cultivation of footage, in employing such an ambitious introduction.

As for the basic tribute to the "girls in overalls," this hardly achieves its full object because the obvious is too heavily underlined with re-created newsreel shots covering practically everything from the beginning of the black-out and the establishment of the Home Guard to the "Battle of Britain."

In a word, it has at least one story too many, yet strangely enough, its pretentious, well-meaning and occasionally inspired bits and pieces carry considerable feminine appeal. This and its good title and star values earn it the benefit of many doubts.

Points of Appeal.—Sincere acting, prodigious canvas, strong feminine angle, quota ticket, good title and box-office stars.

The Miracle of Morgan's Creek

Paramount. American (A). Directed by Preston Sturges. Featuring Eddie Bracken, Betty Hutton, William Demarest. 8,822 *feet. Release not fixed.*

RIOTOUS, brilliantly clever satirical comedy, telling how the hasty marriage of an unknown soldier and a bright, but temporarily fuddled girl brings sextuplets and world fame to an obscure American town. Preston Sturges, one of Hollywood's brightest boys, is responsible for both the story and the direction, and he not only gives himself excellent material, but handles it with the skill and enterprise it deserves. He also makes stars of Eddie Bracken and Betty Hutton and gets great performances out of William Demarest, one of the screen's most consistent comedians, and Diana Lynn, an attractive youngster who is definitely destined to go places.

Smart dialogue is yet another of his accomplishments. What's more, it's a woman's comedy with all its robust cracks at romance and maternity. Excellent light booking.

Story.—Trudy, attractive elder daughter of Officer Kockenlocker, head and only constable of Morgan's Creek, surreptitiously attends a soldiers' farewell party, gets hit on the head and marries a man in uniform without knowing his name or seeing him again. To make matters worse she fails to get a marriage certificate. She soon discovers she is to have a baby, and Emmy, her sophisticated younger sister, suggests that the only way out is for her to marry Norval Jones, a simple, stuttering admirer. She confides in Norval and he has an idea which he hopes will enable Trudy to get a marriage certificate, divorce her fugitive husband and marry him.

Everything goes well at first, but later Norval bungles his part and finds himself in jail. By this time Kockenlocker is wise, but he decides to help Norval because of the boy's loyalty to Trudy. There are many other complications, but the hectic ending comes when Trudy has sextuplets and Norval, believed to be the father, has greatness thrust upon him.

Acting.—Betty Hutton, as Trudy, never makes a false step, and Eddie Bracken is marvellous as the bewildered, stuttering Norval. The two brilliantly master difficult parts. Diana Lynn is equally good as the wily Emmy, and William Demarest is terrific as the explosive, pugilistic Kockenlocker. Porter Hall, Akim Tamiroff and Brian Donlevy also register in small supporting rôles.

Production.—The picture is pure satire, but although it largely depends on exaggeration for its wit, and, towards the finish, is slightly lacking in restraint, it effectively tempers its breezy buffoonery with a good deal of truth.

Moreover, the characters strike one as real and the cleverness with which the director gives them life, and, at the same time, uses them to extract rich humour from a common disregard for the sanctity of marriage, the sweet ingenuousness of youth, the pompousity of local big-wigs and the gullibility of the general public stamps the film as an exceptionally good and extremely original comedy.

It does, of course, occasionally treat morality lightly, but the joke's far too good to give offence. It has even disarmed the Censor! Furthermore, it is told in circumstances that are favourable to feminine appeal. Only its appropriate, but colourless, title can stand between it and big box-office success.

Points of Appeal.—Witty story, clever and original treatment, robust slapstick, excellent characterisation, smart dialogue, riotous climax and director values.

Continued on page 19

"THERE IS NO FINER STATEMENT OF OUR CASE . . . . I attach importance to the series as a whole."

—WINSTON CHURCHILL

THE BATTLE OF BRITAIN

"This film deserves four stars. The story has the sting of a headline. Every foot of this picture is exciting."
Ernest Betts, *Sunday Express.*

"The greatest picture of the war. Evokes laughs, tears and pride. If you are capable of missing this picture you are capable of overlooking Armistice Night." Ewart Hodgson, *News of the World.*

"90 degrees. Every reel burns with memories you have yourself experienced. If you didn't feel an hero then you'll feel one now."
Daily Express.

"There never will be made a more moving or dramatic picture. Brilliant and inspiring."
Mary Hunt, *Evening Standard.*

UNITED ARTISTS

R

EALING DISTRIBUTION LTD

present

GORDON HARKER

in

SALOON BAR

ELIZABETH ALLAN

MERVYN JOHNS JOYCE BARBOUR

Produced by Michael Balcon

Directed by Walter Forde

TRADE SHOW

OCTOBER 5 at 11 a.m STUDIO ONE

Continued from page 16

Thank Your Lucky Stars

War[illegible] American (U). Directed by David Bull[illegible] Featuring Eddie Cantor, Joan Leslie and [illegible]nnis Morgan. 11,440 feet. Release not fixed.

GLITTERING, rowdy, good - humoured burlesque musical comedy musicale, reinforced with many famous guest stars, all of whom figure prominently on the prodigious Burbank Studios payroll, describing a ding-dong battle of brawn and wits between those who want to put on a charity show without Eddie Cantor, and the great comedian himself, who stubbornly and blindly believes he is essential to the success of every party.

Cantor plays a dual rôle—he is himself and a charabanc driver who looks like him, but is far from flattered by the resemblance—and his boisterous humour at his own expense, to say nothing of his inimitable delivery of a topical song, helps the extravagant tale to hold its end up until the stage is ready for variety. Joan Leslie, Dennis Morgan, S. K. Sakall and Edward Everett Horton do the rest.

The rehearsals for the charity show and the show itself provide the highlights, and this is the half of the entertainment in which Bette Davis, Errol Flynn, Ida Lupino, Olivia de Havilland and a host of other stars appear. All indulge in effective songs and clever buffoonery. The complete offering is jolly escapist entertainment. Capital light booking, a box-office certainty on its billing alone.

Story.—Farnsworth and Schlenna, talent scouts for "Cavalcade of Stars," a big benefit show, want to sign up Dinah Shore, a popular vocalist, but Eddie Cantor, the comedian, has her under contract and refuses to release her unless he is allowed to appear. They appease Eddie by making him honorary chairman of the entertainment committee, but once at the helm he sets to work to give himself a big build-up.

Tommy Randolph, a young singer, is eager to get a contract from Eddie, but is turned down. He and his girl friend, Pat Dixon, a budding song-writer, Joe Simpson, a charabanc driver who looks like Eddie but hates him, and Farnsworth and Schlenna then join forces to prevent Eddie from appearing on the big night. They are successful, and Tommy and Joe, who also has stage aspirations, get their big chance. All Warner Brothers' most famous stars put in an appearance and the show is a bumper success.

Acting.—Eddie Cantor is in irresistible and irrepressible form in the dual rôle of himself and Joe Simpson. Joan Leslie and Dennis Morgan are both versatile and likeable as Pat and Tommy, and Edward Everett Horton and S. K. Sakall score as Farnsworth and Schlenna.

Production.—The crazy story presents Eddie Cantor with a considerable share of the screen, but before he's through he earns it. There are, however, ample opportunities for others. Dinah Shore, the crooner, is in at the start and John Garfield and Humphrey Bogart are introduced shortly afterwards in happy and appropriate circumstances. They contribute clever and amusing cameos.

The rehearsing of the acts, as well as the staging of the grand finale, reveals impeccable showmanship. Bette Davis, who appears towards the finish as a blasé society woman and sings a witty ditty entitled "They're Either Too Young or Too Old," and Errol Flynn, who sings a rowdy Cockney number in a dockside pub setting, give laughable evidence of their incredible versatility, while glamorous Alexis Smith proves she is as talented a dancer as she is an actress.

Olivia de Havilland, Ida Lupino, Ann Sheridan, George Tobias, Jack Carson and Alan Hale, too, show that they are born troupers. All the guest artistes are, in fact, in grand form, but it is the slapstick background that gives the finishing touch to the picture. In other words, it's agreeable all-star variety and a better rag.

Points of Appeal.—Slight, but bright, story, tireless and versatile performance by Eddie Cantor, good staging, great all-star supporting talent, box-office title and terrific exploitation angles.

Mister Big

General F.D.-Universal. American (U). Directed by Charles Lamont. Featuring Gloria Jean, Donald O'Connor and Peggy Ryan. 6,644 feet. Release October 25, 1943.

EXUBERANT, attractively mounted comedy musicale, played almost entirely by talented youngsters, telling how the pupils of a stodgy theatrical school compel the dignified, but old-fashioned, proprietress to acknowledge swing. There is very little plot, but the clever juvenile stars—Donald O'Connor is terrific—and wealth of equally clever supporting talent more than cloak the deficiency. It goes with a swing and can be confidently recommended as a popular good thing. Very good light booking for all classes.

Story.—Donald and Peggy, two jazz-mad students at "The Davis School of the Theatre," are more interested in swing than Shakespeare and Schubert. Patricia, vocally gifted daughter of Madame Davis, haughty proprietress of the school, also has a hankering in the same direction, while Johnny, the music master, secretly writes popular numbers. Alice, Johnny's fiancée, is also an easy convert to hot rhythm.

Nevertheless, Madame Davis insists that the scholars rehearse one of the classics in readiness for the day when Broadway producers make their annual visit to the academy. Undaunted, the youngsters secretly plan a revue, and, after employing subterfuge, get it staged. Its inevitable success results in Madame Davis completely revising the school curriculum.

Acting.—Donald O'Connor gives a tireless and incredibly versatile performance as Donald. No young player has anything on him. Peggy Ryan is an effective stooge, and Gloria Jean sings prettily as Patricia. Robert Paige and Elyse Knox also do their stuff as Johnny and Alice.

Production.—The film is little more than one swing session after another, but the exuberance, let alone the talent, of the young players, prevents monotony from overtaking the entertainment. It does more, it infects the audience with its own carefree spirit. Incidentally, the Ben Carter Choir, a troupe of young nigger singers, deserve special mention. The staging, too, is first class. In all, just the stuff to give the masses, the family element and the troops.

Points of Appeal.—Slight, but lively story, talented youngsters, clever dancing, tuneful numbers, slick presentation and star values.

Sarong Girl

Pathé. American (U). Directed by Arthur Dreifuss. Featuring Ann Corio, Tim Ryan and Irene Ryan. 5,640 feet. Release not fixed.

ROMANTIC comedy drama, with a night-club pivot and the usual musical embellishments, describing the many complications which arise when a tough queen of burlesque plans revenge on the millionaire reformer who had caused her to fall foul of the police by making a play for his susceptible and colourless son. Ann Corio, the star, is a recruit from the burlesque stage, but neither the plot nor the by-play offers her much of a chance to exhibit her talents or figure. It is, to put it mildly, very rough-and-ready light entertainment. Comedy second mainly for the sticks.

Story.—A burlesque show is raided by the police, following complaints by Jefferson Baxter, a millionaire. Dixie Barlow, the tough star, is defended by Gil Gailord, an astute lawyer, and is put on probation for a hundred and eighty days provided she remains in the custody of her mother. Unknown to the authorities, she is an orphan, but Gil gets Mattie, inmate of an old ladies' home, to play the necessary maternal rôle.

Tim, a bookmaker, and Irene, his wife, are tricked into providing Dixie with a flat and are soon drawn into Dixie's scheme to hit back at Jefferson through his susceptible son. Happily, Mattie knows that Dixie really loves Gil, and in the end she prevents her marrying Jefferson, Jun., out of spite.

Acting.—Ann Corio plays Dixie, but, through no fault of her own, fails to impress. Tim and Irene Ryan get a few laughs as Tim and Irene, but the rest are pretty poor.

Production.—The play, which is set in a tawdry night-club environment, has a cut at practically everything—there is sympathetic mother-love sentiment, as well as conventional romance and cross-talk comedy—but it fails to pattern into anything in particular. Fortunately, humour predominates, but even that's cheap. The musical items are not so hot either. Its suitability, if any, is for the music-hall trade.

Points of Appeal.—Title, convenient footage, artless humour and adequate staging.

"Schweik's New Adventures"

SUCCESSFUL PROVINCIAL PRESENTATIONS

Provincial presentation of the Eden production, "Schweik's New Adventures," are attracting a deal of attention.

At Birmingham the film was welcomed with a military parade of Allied troops at the Futurist Theatre. S. Monkhouse, Midland manager for the Coronet Films, in collaboration with Cyril Riley, manager of the Futurist, arranged through the Birmingham Hospitality Committee for round about 600 Service men to witness the show. Lining up at the Hall of Memory, contingents of British, American, Belgian, Czech soldiers, as well as of the W.A.A.F. and the A.T.S., marched to the Futurist where they received a brief but hearty welcome from Mr. Coronet.

At Liverpool.

The Liverpool Trade show at the Paramount provided a civic occasion. Amongst the guests at the Trade show were the Lord Mayor and Lady Mayoress of Liverpool and a number of representative Czech subjects. Evan T. Edwards (Vice-Consul of Czecho-Slovakia) was obviously impressed by the film, and complimented the producer, A. S. Lipschutz. Trade show collection for the C.T.B.F. realised £6 3s. 6d.

Some of the distinguished people who attended the Liverpool Trade Show of SCHWEIK'S NEW ADVENTURES, (Eden Films). Shown left to right are:—The Vice-Consul of Czecho-Slovakia (Evan T. Edwards), Lord Mayor of Liverpool (Ald. R. Duncan French), Alexander S. Lipshutz (producer), A. Sydney and D. A. Smith (Coronel Pictures)

Associated British Starts New Film

KAREL LAMAC DIRECTING

SHOOTING at Welwyn has started on the Associated British production, tentatively entitled "She Met Him on Sunday."

The theme, which concerns the romance between an Irish girl and a British merchant seaman who are thrown together in strange circumstances in Liverpool, is adapted from the play of the same title by Victor Skutezky. Karel Lamac, who directed "They Met in the Dark" and "The New Adventures of Schweik," is directing, with Claude Gurney as dialogue supervisor.

Prominent characterisations are in the hands of Robt. Beatty, Barbara White, making her screen debut, Marjorie Rhodes, Irene Vanbrugh, Kathleen Harrison, Judy Kelly, Ernest Butcher, Marie Ault, Kathryn Beaumont, Brefni O'Rorke, Fredk. Piper, Paul Demel and Philip Godfrey. Art Director D. W. L. Daniels is supplementing and supervising the sets, the plans of which were designed by Bill Andrews, whose excellent work on "In Which We Serve" and "Squadron Leader X" was specially noted. Chief cameraman and lighting is in the hands of Basil Emmott, with Ronnie Anscombe camera operator. First assistant director is Frank Holland.

The company has already spent two weeks shooting exteriors at Liverpool in the docks area, and at a New Brighton fairground. Shooting in the studios is now proceeding on two sets, one representing a working-class shopping centre and the other a palatial residence in the suburbs of Liverpool.

Music for the production is credited to Harry Parr Davis, Phil Green and Charles Williams, of New Queen's Hall Light Orchestra fame. Mr. Williams was also responsible for the score of the previous two Associated British productions.

BRITISH NATIONAL MUSICAL

Zelnik Producing

WORK on Fred Zelnik's new British National production, "Heaven Around the Corner," started on Monday, with Maclean Rogers directing. Those cast for the picture so far are Will Fyffe, Leni Lynn, Peter Glenville, Magda Kun and Austin Trevor. The story is set in England and Paris and is a romance with music.

Fraser Foulsham is assistant director with Kay Butler as second and Morris Aza-Sellinger third. Marion Ward is on continuity and Holmes Paul is art director with T. Seddon as assistant. Jimmy Wilson is cameraman and Arthur Grant operator. Sound supervisor is Harold King and Frankie Buckingham is on stills. Jack Harris is editor, and Harry Hayward and Dave Aylott on make-up. Kennedy Russell, who wrote "Roll on To-morrow" and "We'll Smile Again," is musical director.

John Harlow with Wallace Orton is in the midst of preparations for his first British National feature, "The Mouse," with Jessie Matthews.

Next British National subjects for Trade shows are Strand's "Battle for Music," John Baxter's "The Shipbuilders" and Oswald Mitchell's Lucan and McShane comedy, "Old Mother Riley Overseas."

"The Half-Way House"

RIVER SCENES

The current week's shooting on Michael Balcon's psychological drama, "The Half-way House" (which Basil Dearden is directing), began with back projection scenes of Tom Walls and Francoise Rosay driving along a country lane in a pony and trap. More shots of the pony and trap sequences were taken at Hammersmith.

Later in the week the unit moved to Denham, where, from the banks of the stream in the studio grounds, thrilling shots were secured of Tom Walls and Sally Ann Howes drifting downstream in a small canoe from which Sally, as the schoolgirl daughter of estranged parents (Valerie White and Richard Bird), decides, in a last desperate bid to bring the two together, to fall into the water and pretend to drown. Further work on this sequence was carried out on location on the River Wey.

David Ellis, aeronautical expert, visited the OLD MOTHER RILEY OVERSEAS set last week and met Ferdi Meyer, Magda Kun, Fred Kitchen, Jun., director Oswald Mitchell and cameraman Gerry Gibbs

BALCON STARTS FIRST "ESCAPIST" SUBJECT

"Fiddlers Three"

The first of the "escapist" features which are to play so important a part in Ealing Studios' forthcoming programme is "Fiddlers Three," a light-hearted musical about the adventures of two sailors and a Wren in ancient Rome.

Tommy Trinder stars with Frances Day and Sonnie Hale in this Balcon production.

Miss Day, as Poppœa, wife of Nero, sings two numbers. Sonnie Hale plays "the Professor," Tommy's erudite sailor pal who gets thunderstruck at Stonehenge with him, and—in accordance with an ancient legend—goes back to Rome for a series of hectic adventures.

Direction of "Fiddlers Three" is in the hands of Harry Watt, and it is his first venture into musical comedy. Associate producer is Robert Hamer.

Navy Re-enacts Rescue Roles

An extremely busy and varied week of interior shooting marked the progress on Balcon's Air Sea Rescue story, "For Those in Peril," which Charles Crichton is directing at Ealing.

During the early part of the week shooting was on a set of the wheelhouse of a rescue craft in which Ralph Michael, David Farrar and Robert Griffith figured.

Service personnel, including girls of the W.R.N.S., have figured in a realistic scene in an "ops" room at a rescue headquarters, and on Saturday action centred round a set of a rescue motor launch, with officers and men of the Royal Navy re-enacting their real-life rôles.

Tommy Trinder, busy touring the Service camps for E.N.S.A., found time last week to squeeze in some personal appearances for "The Bells Go Down" before starting on "Fiddlers Three" at Ealing.

Cafe Scenes at Islington

Val Guest has been busy for several days on scenes with Margaret Lockwood and Peter Graves in the "Silver Samovar" restaurant for "Give Us the Moon." The climax will be shot this week, when the members of the Elephant Club replace the regular waiters and serve the customers themselves. Vic Oliver, Max Bacon, and Roland Culver give the clientele the most exciting—if not the most perfect—dinner they have ever eaten as they juggle with the crepe suzette and finally set fire to the trolley while they are serving hotel proprietor Pyke, who has been brought to the restaurant by Heidi, Nina's precocious sister.

Guest broke off from this set for one day to photograph crowd scenes outside the Hotel Eisenhower and the ejection of the Elephants from the hotel by the enraged Pyke, who returns from holiday to find them living there at his expense.

"THE TAWNY PIPIT" PROGRESSES

Bernard Miles, with his co-director, Charles Saunders, and his associate producer Herbert Smith, have been away at Christmas Common filming further location sequences for the Two Cities film "The Tawny Pipit."

They are nearing the completion of these exterior sequences, and last week some very successful sequences were obtained, including shots of the field where the famous Tawny Pipit birds are nesting. Rosamund John, who plays the leading rôle, and Niall MacGinnis, leading man, appeared in these sequences.

E. G. Lewis, formerly cameraman with Paramount News, has been reported missing from operations.

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RKO-Radio's Big Composite Sets

TWO of the largest and most attractive sets ever constructed t Denham are currently being sed for sequences in RKO-Radio's "Epitaph for a Spy."

The set, which occupies the hole of stage seven, is a composit of the Hotel Reserve, comprising the lounge, dining-room, writing oom, the office of Madame Koche, he hotel terrace and forecourt. In he sequences "shot" in this set ng will appear the entire cast, including James Mason, Lucie Mannheim, Raymond Lovell, Julian Mitchell, Clare Hamilton, Martin Miller, Herbert Dom, Frederick Valk, and Valentine Dyall. On stage one has been erected the hotel loggia and bedrooms, against which is centred some of the most outstanding action in the picture. Mason, Miss Mannheim, Martin Miller, Josef Almas, Valentine Dyall, and Clare Hamilton are the principals in these sequences.

In the new film James Mason plays a young Austrian doctor whose admission to French citizenship is menaced by the discovery that he has ostensibly photographed French naval fortifications for use by a foreign power. He is forced to co-operate with the police in discovering the culprit, who is obviously a guest at the Hotel Reserve. The entire story takes place in the days preceding the present war, and the holiday background in the South of France is said to add immeasurably to the attractiveness of the story.

Victor Hanbury is producing "Epitaph for a Spy," and Lance Comfort and Max Greene are collaborating on the direction.

HARFLEUR SEQUENCE AT DENHAM

Last week exterior shooting began on the "Once more unto the breach" sequence of Two Cities' film of "Henry V." Laurence Olivier, in full armour, was a kingly figure as he rode up the beach on the "Harfleur" set and rallied his followers with the famous speech.

Paul Sheriff and Carmen Dillon designed the set, which was built by the big tank at Denham. From the sturdy, highly decorated English ships leapt the hordes of King Harry's good yeomen. As a foil to the noble and heroic lines of Henry rallying his bowmen came the sharp comic relief of Robert Newton as Pistol.

Roll of Honour

The official announcement is made of the death on active service with the R.A.F. of Gordon Drew. Before he joined up he was camera assistant with Gaumont-British Instructional.

John Locke, formerly boom operator with B. and D., Pinewood, etc., is a prisoner of war. His address is P/O John Locke, Prisoner of War No. 926, M; Stammlager Luft 3, Deutschland.

The last hours of the ghostly inn in Michael Balcon's problem drama THE HALFWAY HOUSE, now in its final stages at Ealing.

TWO CITIES' UNIT FOR AFRICA

"The Way Ahead"

A "BON voyage" unit dinner was recently given to Captain Norman Walker on the eve of his departure for North Africa, where he has gone to arrange facilities and location sequences for the Two Cities film "The Way Ahead." Guests included John Sutro, his co-producer, Carol Reed, and Stanley Haines, the production manager. Captain Walker has taken with him Col. Mayfield, who is acting as Military Adviser on the film.

The War Office is arranging all the essential facilities for shooting the North African scenes. The English interiors are practically completed. Interior shots of the village in North Africa will be done in the studio, and will be carefully matched up with the scenes in the real setting.

Last week the unit was concerned with shooting the seven central characters after they have embarked for service abroad. Against the severely realistic background of a troopship interior, Guy Green, in charge of cameras, was able to secure his effects.

CAPT. H. RIGNOLD, M.C.

Adventurous Career with A.F.U.

Capt. Harry Rignold, of the Army Film Unit, whose death from wounds received in action at Salerno was announced last week, was awarded the M.C. for gallantry in North Africa.

Harry Rignold, who was 28 years of age, had served in France during the "phoney" period of the war and filmed the German advance, losing most of his equipment during the evacuation from Boulogne. He covered many Commando raids and was praised for his work at Vaasgo. He had spent months in North Africa and went through the Sicilian campaign. His home was at Elstree.

ELABORATE WATERLOO SETTING FOR VERA LYNN

Walter Forde Directing

Teddington Studios' director, Walter Forde, got right into his stride with Vera Lynn's latest Columbia film with a big-scale scene reminiscent of that international success, "Rome Express."

Under the working title of "Music in the Night," the third Lynn vehicle, which Ben Henry is producing, started with an elaborate set representing Waterloo station in war time, and big crowd scenes were a feature of the general animation prevailing.

Walter, not unnaturally, was in his element in such a setting, and with Mrs. Culley Forde ("Time she had a credit, since she has been my helper in most of my pictures," says Walter) as assistant producer shooting got along with a swing.

While the first day's shooting was in progress carpenters were busy preparing Stage 2 for a scene almost equally ambitious in concept, though in direct contrast with the railway scenes. Vera Lynn, the star, was immediately in the picture, the story by Peter Fraser and Howard Irving Young being a neatly contrived balance of comedy-drama, mystery and song, nicely leavened with that "human" element which has won Lynn addicts everywhere in her two previous pictures, "We'll Meet Again" and "Rhythm Serenade." But while retaining the tried and proven elements of appeal, the story this time "steps up" new developments in the story line for Vera, an adroit move on Ben Henry's part in which Forde and he saw eye to eye.

The supporting cast includes Donald Stewart, Mary Clare, Richard Murdoch, Phyllis Stanley, Cyril Smith and Irene Handl.

A shooting schedule of eight weeks is set.

Harold Huth as Gainsborough Producer

The first assignment of Harold Huth, now under contract to Gainsborough, will be to produce "Love Story," starring Margaret Lockwood, Stewart Granger and Patricia Roc, with Leslie Arliss as Director.

Huth is an all-rounder in the film business. He acted in twenty silent films, thirty-five talkies, has directed ten films and produced three. From Islington, in the "silent days," he went to the stage, scoring hits in "Dishonoured Lady" and "The Outsider," the latter being made into a major film success, for which he won the "Film Weekly" acting award.

Ill-health cut short his acting career, and he became casting director for Gaumont-British in 1935. When the studio was closed, in 1937, Huth became a successful agent. Later he became casting director for M-G-M-British, and coupled with this was Metro's second unit director.

For A.B.P. Huth directed several films, and produced "Pimpernel Smith" for British National and "Adventures of Tartu," starring Robert Donat, for M-G-M.

Freak Fashions in Gainsborough's "2,000 Women"

The round-up of British women trapped in France by the German occupation is the starting point of Launder's new drama. "2,000 Women," now in its third week at Shepherd's Bush. At York House Twickenham, chosen for its French architecture, German guards, led by Walter Gotell, seize Flora Robson and Muriel Aked and bundle these two frigid spinsters of the story into lorry en route for internment.

Huge corridors and suites of a former luxury hotel in France are the background sets for the social life of the internees. Guy le Feuvre plays the worried French hotel proprietor constantly paying visits to see that his property is not being maltreated; an amusing character role based on fact.

"2,000 Women" presents a freak fashion angle. From advice given by Matilda Epton and "Nicky" Nicholson, former prisoners at Vittel in the Vosges Mountains, Gainsborough dress designer, Elizabeth Haffenden, is creating replicas of internment camp "fashions." Patricia Roc wears French Army trousers and tunic; Renee Houston baggy slacks fashioned out of French Army blankets. Other players wear wooden clogs decorated with coloured materials and many have a miniature Union Jack appliqued on their sleeves, a patriotic fashion touch popular at Vittel.

Current action shows the tension among women of the internment camp when Phyllis Calvert and Patricia Roc plot the escape of British airmen whom they are hiding.

FOUR BOX-OFFICE FILMS FROM RKO-RADIO

Comedy and Thrills in New Programme

HEADED by "A Lady Takes a Chance," the Jean Arthur and John Wayne co-starring vehicle, and "Behind the Rising Sun," the eagerly anticipated production which gives a glimpse of the real Japan, RKO-Radio's newest group of Trade shows scheduled to take place on four consecutive days commencing October 5, is easily the most important screened by the company in recent months.

Comprising four films, the new American presentations offer widely diversified story material with comedy, thrills and vivid drama splendidly alternated. They are being Trade shown as follows :—

Tuesday, October 5, 2.30 p.m., Cambridge Theatre, "A Lady Takes a Chance"; Jean Arthur and John Wayne.

Wednesday, October 6, 10.30 a.m., Cambridge Theatre, "Behind the Rising Sun," with Tom Neal and Margo.

Thursday, October 7, 10.30 a.m., Rialto, "The Leopard Man"; Dennis O'Keefe and Margo.

Friday, October 8, 10.30 a.m., Rialto, "The Falcon in Danger"; Tom Conway and Jean Brooks.

Jean Arthur-John Wayne

Jean Arthur and John Wayne appear in an outstanding comedy triumph, "A Lady Takes a Chance," in which we meet Jean Arthur, a New York bank cashier, who has arranged to spend her holiday on a coach tour of the wild west and is given a fine farewell by her three suitors.

After several unexciting days of scenery, Miss Arthur finds herself watching a rodeo in a small western town, where she meets John Wayne, a rodeo rider. The girl misses her coach and is forced to travel with Wayne and his partner, Charles Winninger, to another rodeo station where she can again meet her coach. Miss Arthur decides to make the cowboy fall in love with her and almost succeeds until the moment when Wayne bluntly tells the girl he isn't going to be "hooked" and walks out on her. The coach trip back is a dreary affair for Miss Arthur, but what happens when she arrives home to find not only the three suitors, but Wayne also waiting for her, provides the hectic comedy and romantic situations that lead to the uproarious conclusion.

Excellent support is forthcoming from such talented players as Phil Silvers, Mary Field, Don Costello, John Philliber, Grady Sutton and Grant Withers. William A. Seiter directed.

RKO-Radio's Sensational Picture

Heralded as one of the most sensational productions yet to reach the screen, "Behind the Rising Sun" reveals the hidden motives and the ambitions of the Jap war lords in sensational fashion.

The story begins in 1936, when the last of the great liberal Japanese leaders were assassinated by radical Japanese army men and the way was clear to prepare for the present war as the first step in a programme of world conquest. A young university-educated Japanese, Tom Neal, his fiancée, Margo, J. Carroll Naish, his father, and a prominent newspaper editor, and Don Douglas, an engineer, have the principal rôles in the story. Home from America, and eager to assist Douglas develop Japanese industry, Neal is opposed by his father, who sadly foresees the course Japan is taking and insists on the boy going into the army and becoming a part of the Japanese new order, rather than

Margo plays a leading role in RKO-Radio's sensational picture BEHIND THE RISING SUN.

see him crushed by it. Neal obeys, and in action in China he changes from a likeable, sensitive youngster into a stern militarist.

On his return to Tokio he quarrels with Margo, with his father and with Douglas, and as a result of the last named, a duel is held between representatives of the two men, a Jap wrestler and an American boxer, played by Robert Ryan. Naish is made Minister of Propaganda, but is embittered over the change in his son and fearful of his nation's fate. He secretly warns Douglas to leave Japan immediately, but the engineer delays, and with other foreigners is imprisoned when Japan declares war.

Under cover of an American bombing raid over Japan, Naish manages to free Douglas and an American newspaper woman and smuggles them out of the country in a neutral ship, while Neal, flying to meet the invaders, is shot down in flames. Naish, with nothing now to live for, takes the traditional Japanese way of atonement.

Edward Dmytryk directed, and Robert Ryan, Gloria Holden, George Givot and Adeline de Walt Reynolds have featured rôles in "Behind the Rising Sun," which RKO-Radio claim as one of their most notable offerings of recent years.

John Wayne and Jean Arthur find romance in this scene from A LADY TAKES A CHANCE (RKO-Radio)

Thrills

Described as one of the most thrilling stories ever screened, "The Leopard Man" stars Dennis O'Keefe, Margo and Jean Brooks. The picture is centred in a colourful little New Mexico resort town and the Leopard, used originally in a publicity stunt by Miss Brooks, playing as singer and dancer, is frightened by Margo, portraying a rival dancer. It escapes, and bloody murders and a reign of terror follows.

O'Keefe, as the Press agent who devised the leopard stunt, feels his responsibility and tries to hunt the leopard down. Its signs, even its hairs are on the scene of every killing, but O'Keefe wonders why young, pretty women are the only victims, and sets a trap for the killer, baiting it with lovely Miss Brooks. She has a narrow escape from meeting the fate of other victims, but the user of the black alibi, strangest in crime annals, is brought to book.

Margaret Landry, James Bell, Tula Parma, Abner Biberman, Ben Bard, Isabel Jewell and other important players make up the rest of the cast in which the three principals turn in fine performances. Jacques Tourneur directed.

Most Exciting "Falcon" Film

Regarded as the most exciting and gripping of all RKO-Radio's "Falcon" series, "The Falcon in Danger," with Tom Conway in the title rôle, presents plenty of romance and glamour in the persons of Jean Brooks, Elaine Shepard and Amelita Ward.

When an air liner crashes minus the pilot and two passengers the "Falcon" takes over the case at the behest of a niece and daughter respectively of one of the latter. The other returns with a story of having been kidnapped by bandits, robbed of a large sum of money, and forced to bail out of the 'plane. He professes ignorance of what happened after he was forced out of the 'plane. Suspicion turns to the other missing passenger when the stolen money is discovered in his home, but this is dispelled when the man's body, along with that of the pilot, is found in a remote mountain region. How the "Falcon" arrives at the solution of the crime and risks his life to prove his theory, provide a series of thrill-packed and exciting adventures seldom equalled on the screen.

An exceptionally well-balanced cast, in addition to those already mentioned, includes Clarence Kolb, Robert Emmett Keane, Felix Basch, Cliff Clark, Ed Gargan, Eddie Dunn, Richard Martin, Erford Gage and Richard Davies. William Clemens directed.

BATH CHARITY BOMBSHELL

Contribution Doubled

A distinct surprise awaited the managements of Bath's five kinemas last week at a special session of the city licensing justices, the Mayor announcing that the licences would only be renewed on condition that the percentage of the profits on Sunday exhibitions which is allocated to charity was doubled.

Colonel S. K. Lewis, Public Relations Officer of the A.B.C. circuit, was asked if he could supply the Bench with figures—not necessarily for publication—of the profits made on Sundays. Colonel Lewis replied that this information was not generally divulged.

The Clerk to the Justices said the kinemas had the remedy in their own hands by supplying the magistrates with figures.

The Mayor asked if he could be assured that all members of kinema staffs in Bath had one day each week free from duty.

Colonel Lewis replied that this concession was granted.

The whole question of Sunday entertainments would have to be reconsidered in the light of the decision, and it may become necessary to close kinemas on Sundays.

Birmingham Licence Transfers

At its September Sessions, Birmingham Public Entertainments Committee granted the transfer of the licences of the Grange Picture Palace, Small Heath, from Jacob Levy to Edwin Thomas Bennett, formerly manager of the Green Lane Picture House, Small Heath, the licences of which are now held by Miss Lily Woodcock. Those of the Tyseley Picture House, Tyseley, were transferred to Raymond Spackman Wilks from William Ernest Brambleby, who had charge of that house for the past two years.

Bristol C.M.A. Branch

A meeting of the local branch of the C.M.A. is to be held in Bristol shortly, following meetings which have been held in other centres recently. In addition to Bristol itself the association has members in various towns in the ar[illegible]

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C.E.A. PRESIDENT'S VIEW ON FILM RENTALS

to the S.O. contributions, as the local authority at Altrincham had promised to send their first cheque shortly. Oldham had made a second payment, a cheque for £107. Mr. Tilley added :—

"I believe the position now is that every area in the South and East Lancashire branch is now contributing from Sunday opening."

Of course, there are several places in the branch area where Sunday shows are not given.

Echoes of G.C.

J. J. McCracken reported on the General Council meeting. Amongst the subjects he discussed were : Kinema assessments and E.P.T.; regulations for the call-up of women; organisation of kinema managers; precautions against fire; Planning Committee.

On this last subject Mr. McCracken said branches were asked to submit topics for consideration. He would like the subject of redundancy to be raised.

Exhibitors who have ideas or suggestions which they think should be considered by the Planning Committee were asked to pass them on to the secretary.

Ill-timed Rating Notice

A Peel voiced a grievance in regard to a kinema rating reassessment. He received notification of reassessment on March 25, a week before the end of the year. The reassessment was not agreed until August 19. Was it in order that the revised assessment should be applied to the year which ended on March 31?

The Chairman : Yes, if you put in an appeal on March 25 and it succeeded, you would naturally benefit in the same way.

Mr. Peel protested it was unjust that he should be served with a reassessment notice one week before the end of the year and that the authorities should use that in order to collect increased rates.

Next Meetings

It was decided to hold the next committee meeting on October 22 and the quarterly general meeting on October 29.

Committee at Luncheon

Following the business meeting the members of the committee were entertained to luncheon at the Northleigh Club by R. Stott and H. Smith, who had arranged for the exhibitors to enjoy the full amenities of the club for the afternoon.

J. J. McCracken said there had never been a year in the history of this or the original branch when so many invitations had been received for meetings to be held in places away from the branch offices. Apart from the good work which had been done, the meetings had a pleasant social character and had been the means in many cases of making useful contacts with representatives of local authorities. He expressed the thanks of the gathering to Messrs. Stott and Smith.

Brief speeches were also made by Coun. Woolstencroft, R. Stott and H. Smith.

Petrol Coupons Offence

At Corwen (Merionethshire) Police Court, Walter Kenneth Jones, The Dingle, Cynwyd, Corwen, kinema proprietor, was fined £1 for using petrol in his motor-cycle without surrendering coupons for same.

Continued from page 5

Planning Must Not Be Postponed

footing and know that our bread and butter is as safe in 20 years' time as it is to-day."

He moved a resolution that the branch were dissatisfied with the constitution of the planning committee, and urged that a special committee should be set up under an independent chairman, and that the committee should be composed of (1) the officers of the Association; (2) one member appointed by each branch by ballot; and (3) one member from each of the three circuits, to be nominated by them.

Geoffrey Bravery, vice-chairman of the branch, seconded, and the resolution was carried unanimously.

Looking Ahead

Ald. Wright mentioned some Trade problems which, in his opinion, called for the most urgent consideration.

Among them were: The control of surplus kinema equipment after the war; re-absorption of skilled labour back into the Industry; the need of an improved standard of kinema entertainment after the war; the necessity of securing a reduction of Entertainment Tax after the war to bring gross seat prices to a more reasonable level; and closer liaison and exchange of ideas between exhibitors and producers.

He was forcibly impressed by the need of improving the standard of entertainment after the war if the kinema was to hold its present position in the field of entertainment.

"The introduction of wireless programmes, to my mind, was nothing so much of a competitor of the kinema as television will be," he declared.

"The counter-attraction to both stage and screen performances will be considerable, but possibly a combined kinematic and large-scale television performance will prove very attractive.

"Therefore, I think it up to the Industry to obtain the closest possible contact in all directions with television research.

"Furthermore, I hope that if we have again to lease new equipment that it will be British.

"However important all other problems are, I think the one that must always come first is the actual entertainment to be given the public, or, in other words: 'It's the screen that fills the house.'"

Entertainment Tax

Commenting on the need for launching an attack on the "steep" Entertainment Tax immediately after the war, he said :—

"Is not the success of the kinema dependent on the fact that it provides tens of millions of people with reasonable-price entertainment and does not make it too expensive for the family man?"

Co-operation

On the question of the relationship between exhibitors and producers, Ald. Wright said :—

"Exhibitors show pictures, producers produce pictures, but have you as an exhibitor ever met your producer, or has he ever met you? The majority will answer 'No.'

"I think it very important, as we market the product to millions, that there should be close liaison between exhibitor and producer, giving the opportunity of exchange of ideas."

He appealed to members of the branch to think seriously over various Trade problems and particularly to bring forward any ideas for post-war developments or improvements.

The day of plane sailing — when shallows and reefs are safely past — is still ahead . . . but not so far ahead as all that.

A still from "Sailing Along" — photo courtesy G.F.D.

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The Observation Window

First-Run Film Damage

F. H. RICHARDSON PASSES ON

THE seriousness of film damage now that film stock is so closely restricted was brought before the K.R.S. by one of its members at last week's meetings. He instanced three brand-new copies which were sent out to first-run houses which were returned so badly damaged that considerable lengths will have to be reprinted.

NOT only is there a loss in film footage by the need to join in the substituted lengths, but the copy so damaged has to be held out of circulation until this new length is available for inclusion in the copy. This disturbs the scheme of print issue and inspection, and reacts unfavourably upon subsequent runs.

ALTHOUGH the projection room staff is primarily responsible for damage as mentioned above, I am convinced that the proprietor or manager should shoulder some of the blame. If a complaint is made of film damage, this should be the subject of an interview with the projection staff concerned to discover (1) if the complaint is justified, and (2) who is responsible. If a manager or proprietor dismisses a complaint with a taunt at the renters he is not acting fairly with his fellow-exhibitors. Every complaint ought to be investigated.

I HAD already some notes in type for this page announcing that F. H. Richardson, the U.S. *Motion Picture Herald* projection authority for so many years, had been obliged to give up writing for the paper, when a cable from New York, received on Tuesday, announced his death at the age of 76.

NO one who has been connected with the technical side of film projection over the past twenty years or so can read of Frank Richardson's passing without recognising the value of advice which he was ever giving through the columns of the *M.P.H.* in early days when projectionists in America as well as in this country needed guidance in operating novel and complicated machinery.

FOR some years before our own "Complete Projectionist" first appeared ten years ago, Richardson's "Blue Book of Projection" was the leading authority on picture screening. It is bulkier than R. H. Cricks's book, now in its third edition, and its sales extended, as the "Complete Projectionist" now extends, over the whole world.

ASKED for suggestions at the C.E.A. Northern Branch meeting to place before the Planning Committee, veteran "Freddie" Morrison sought to assist with the suggestion that the Planning Committee be requested to keep a close eye on the disposal of Government kinema equipment after the war. But the Chairman pointed out that F. W. M. had been forestalled. "It was the first thing they thought of," he said cheerfully.

J. BENSON.

CARE OF FILMS CAMPAIGN

Lecture for Portsmouth Operators

The appointment of a Care of Films Committee, suggested by the General Council to arrange for lectures to operating staffs on projection and the care of films was discussed by the Portsmouth and Isle of Wight branch of the C.E.A.

P. J. MILSOM remarked that they still had a number of first-class projectionists to whom this would not appeal, but where there were inexperienced operators it would be a good scheme.

F. B. B. BLAKE said that if the people with the technical knowledge would tabulate rules for the care and maintenance of films, and these were boldly displayed in the re-winding room, the boys in their boxes would digest them better than by attending a lecture.

R. DAVIES-BEYNON said it was extremely difficult to assess the responsibility for damaged films. Personally, he was inclined to blame bad management as much as the boys.

BERT MILLER said that even if they had competent operators they would not find competent re-wind boys. They had to do something to instil into their minds the seriousness of what did happen.

CHARLES CLARKE said they should keep the subject of the care of films to the forefront as much as possible. If they could get an expert to give a lecture there would be no difficulty in getting the whole of their operating staffs to attend.

Eventually, on the proposition of Mr. BLAKE, seconded by Mr. CLARKE, it was decided to try and arrange a lecture at an early date by a projection engineer.

POOL CARBONS

DISCIPLINE IN THE PROJECTION ROOM

A Plea for Attention to Detail

AN aspect of bad projection of which little has been written or said is presented in the following article on discipline in the projection room. It is admittedly more difficult to insist upon tasks being performed properly than in peace time, but consistent treatment of staff could do much to eradicate evils.

We read a great deal about bad projection these days, but nobody appears to have written about the main cause of the trouble, namely, the lack of discipline in the projection room.

There Were Always Beginners

The war has caused a reduction in the theatre technical staff, many of our best men have been called up, and to keep things running complete strangers to the Industry have taken their places. But weren't we all new to the business when we first started? Men and women *can* be and *are* being trained to show pictures comparable to the fine standard set before the war, and that training depends on how the box is run.

The Trade is fortunate in still having the majority of its pre-war chiefs, and that these men know their jobs there can be little doubt. Therefore, my criticism is aimed not at them, but at those men, who having secured that exalted position during the war, have taken advantage of the situation to become lax at their jobs.

Here is a true story to illustrate my point. A few minutes walk from my home is a certain suburban kinema with just such a chief.

This man has no kind of control over his staff at all—like him they do as they like.

In order to find out exactly what his staff say about him behind his back, on certain afternoons he takes the youngest member (a lad of 15) out to the local swimming baths with him. In return for his obvious favouritism the lad is expected to act as an "informer" on his colleagues.

Respect for Rank

The first essential to get things in trim is discipline. By discipline I do not refer to the rigid discipline maintained in the Services, the equivalent of saluting and heel clicking, but to the simple decencies of life, such as, respect of rank, respect to a fellow projectionist who is one step higher than yourself, maybe. The whole staff should act together as one happy family. Without co-operation one cannot tell what the next man is likely to do. Individuality has no place in the projection room.

A well-trained and well-disciplined staff, working together as one unit should have no difficulty these days in putting over consistently good projection. They have no stage lighting, no spot work, and in some cases, no "tabs" to bother about. In fact nothing spectacular at all. Incidentally, cutting out the use of "tabs" in my opinion, is taking fuel economy a little too far. The amount of current consumed by modern automatic curtain control is negligible, and only those kinemas and theatres who abide by that rule really know how bad a blank screen really looks.

Finally, to those of you with whom I have touched on a delicate subject I would say, "Go back to your job, and if it is worth doing, do it well, and try to infuse some of that spirit into your fellow projectionists."

D. .

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

OPPORTUNITY knocks at every door once, but it is not everyone who has the astuteness to note it and use it to full advantage.

My mail bag frequently brings letters from exhibitors envious of the success of others in their displays and methods of exploitation, complaining of their own dearth of opportunities, yet how few of them would have had the perspicacity of Manager L. Wilkinson, of Bradford's Odeon, who saw his opportunity and did not let it slip. The paragraph "Grasping opportunity" explains how he did it.

Watch for your opportunity by all means, but don't wait for it—go after it. That's how "Showmanship" certificates are gained.

Spa Town Dandy

ANOTHER of the successful displays made for "Yankee Doodle Dandy" was that carried out by Gordon S. Imbrey at the Regal, Harrogate.

This success was achieved mainly by the effective tie-ups made with the local municipal authorities, prominent shopkeepers and leaders of various orchestras.

On Saturday previous to the run of the film a stage presentation was arranged in conjunction with Harrogate's Holidays at Home Week, when the Harrogate Holiday Queen and her retinue, together with the Mayor and Mayoress, backed up by a 12-piece orchestra, were presented on the stage in a short interlude, during which an announcement was made by a compère *re* the showing of "Y.D.D.," and the orchestra played a selection of the numbers from the film.

Arrangements were also made with the orchestra leader engaged by the local council to play during the holiday period in the Valley Gardens, to plug the numbers, and a tie-up was made with a local dance organiser for numbers to be plugged and announcements made *re* the film at two dances held on Friday, July 30, and Monday, August 2, complimentaries being given as prizes.

The front of the house was draped with 400 yds. of bunting lent by a local shopkeeper, another of whom was also generous enough to loan flags, etc., to decorate the foyer where the theatre's staff had erected an Uncle Sam display. All this conjoined with an excellent window display at Woolworth's and a tie-up with a large confectioner, who placed customers' purchases in bags overprinted with an ad. for the film made effective publicity.

Far East

A NOVEL idea in the way of exploitation for "China" was achieved by Percy Swanwick when he arranged an exhibition of Chinese art treasures at the Odeon, Wolverhampton, for one week previous to playdate and during the week's run.

To create the right impression the large foyer was decorated with large flags of China draped round the walls and suspended from the ceiling, while three glass showcases and a tall pedestal loaned by the local art gallery and museum housed the exhibits which were also loaned by prominent residents of the town and the authorities at the museum.

The total value of the objects on view was £1,265, which was fully covered by insurance, and comprised a collection of very fine carved ivories, opium pipes, mother-of-pearl carved shell ornaments, one large silk figured drape which hung from the ceiling, forming a background to a bronze Buddha which stood on the tall pedestal. One large Chinese carved wooden screen with ivory flowers, etc., also pictures, Chinese furniture and various delicate embroideries.

Corner of the foyer Regal, Harrogate, showing half of Manager Gordon S. Imbrey's display for YANKEE DOODLE DANDY (Warner)

People interested in the "Telegraph and Argus" photographic exhibition and facsimile of the 1919 edition of the "Bradford Daily Telegraph" in the foyer of the Odeon, Bradford. This edition was used in THE LIFE AND DEATH OF COLONEL BLIMP (G.F.D.)

A tiny floodlight with current drawn from a 6-volt car battery was directed on to the face of the Buddha, in front of which was a small Chinese brass bowl in which incense burned.

The exhibition was so unusual a feature for a kinema that it formed a big attraction and created great interest.

Thanks to the generosity of all those who rendered such kindly co-operation, the total cost for this display (apart from the insurance premium) was 9s. for the incense.

The Gallows

RECEIVED a very newsy letter from Bert S. Smith detailing his activities at the Empire, Alfreton, which would interest many showmen if space were available for reproduction. As it is I can only repeat what he did to exploit U.A.'s "Hangmen Also Die."

After describing how he felt a slight hump because of an opposition manager's display, he says:—

"I retaliated by fetching out my old gibbet that had been such a success two years ago for 'The Man They Could Not Hang.' This went on the front of the theatre with extra large rope and noose attached with a KINE. page cut-out of the film in frame and fastened to the noose. A big poster advertising the week-end film, which is "Something to Shout About," just finished it off, and my newspaper and slide ads. were naturally 'Something to Shout About is Hangmen Also Die.'"

His regular series of small "catch" ads. are good examples of carefully worded and topical phrasing. He is also proud of his efforts by means of Sunday concerts to benefit local charities, etc., and has collected about £500 under this heading and £1,000 for the Spitfire Fund.

Sea and Air Battle

PATRONS of the Electric Palace, Highgate, were profoundly interested in the foyer display arranged by manager Stanley Lillie in his campaign for "Action in the North Atlantic."

With a nautical atmosphere imparted to the entrance hall by various notices over the doorways leading to the auditorium such as "Midships," "Port," "Starboard," the pay-box bearing "Paymaster," a profusion of bunting and an exhibition of enlarged stills, the scene was set for the principal display arranged with models of cruisers, destroyers, cargo boats and aircraft-carrier to represent a realistic battle between a convoy and a U-boat, with aircraft hovering overhead to do their share in the combat.

The ensemble was a credit to those concerned and created much favourable comment in North London.

Listen, Folks!

HANDICAPPED by a tiny vestibule of practically no depth, Manager Alfred Richards, of the Burnt Oak (Edgware) Odeon, has to find other means than visual display of keeping his show under public notice. He achieves this very neatly by the use of a portable public-address amplifier. The mike is in his office and a loudspeaker placed over the canopy so that everyone passing the building can hear whatever comes through it. He uses this apparatus at appropriate moments to tell the public orally about his programmes, and while there are queues outside the building has even found it useful for keeping them cheerful and orderly. Police permission for this form of advertisement is necessary in his district, though whether that would apply in other areas is not certain. However, the police do not seem to raise objection so long as local residents or traders do not complain. So far, thanks no doubt to Mr. Richards' caution in keeping down the volume of

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Exhibition of art treasures in the vestibule of the Odeon, Wolverhampton, Manager Percy Swanwick's novel idea to exploit CHINA (Paramount)

amplification, this has not happened. It is an advertising device which, I should think, might be adopted by other exhibitors who have little room for display at the front of their buildings.

Big and Bold

I AM wondering to what extent Douglas W. Rattee will go if he ever has to exploit "Mr. Big" (G.F.D.) at the Ritz, Nottingham, for all his foyer displays are "big." This alone would not cut much ice, but they are also of outstanding merit.

The one shown this week for "Colonel Blimp" reflects credit upon all concerned in its preparation. The two figures are life size, and the Colonel's head in the centre panel took the artist, who is a famous portrait painter, five days to complete.

His Ambition

MY daily post includes so many letters from all parts of the country relating to "Services' Nights" that to give notices to all would need at least one page of the KINE, which space cannot be spared in these days of paper restrictions.

Moreover, much as audiences may appreciate these musical nights, they are not really showmanship, and do not constitute news for showmen; but I must make an exception in the case of Thomas L. W. Porter, of the Palace, Lowestoft, who is so obviously proud of his achievement.

He tells me that just over a year ago he commenced his weekly variety interlude of 45 minutes' performances with amateur talent on a small stage 27 feet wide, 7 feet deep, with the inadequate equipment of two spots, a float and a batten. Now, with the aid of his enthusiastic staff, who have in some instances worked until 3 a.m., the stage has been enlarged until it is 14 feet from floats to screen and adequate room provided for a first-class stage performance.

The height of his ambition was reached when the Palace was chosen as the venue for Gracie Fields to perform before 2 000 men and women of the Services who were guests of the directors while the theatre was closed to the general public for the day.

He feels that he would like, too, to become a member of the "Kine Company of Showmen," but as his house runs only second features with two changes a week he is not provided with sufficient scope to attain that ambition.

Grasping Opportunity

MANAGER L. WILKINSON certainly took full advantage of circumstances in his exploitation of "Colonel Blimp." I cannot do better to describe his unique opportunity, than to use his own words, in which he says:

"I have, in the past, adopted all manner and kinds of dodges, subterfuges, previews, mayoral visits and what have you in order to get various films into the news, but 'The Life and Death of Colonel Blimp' offered me the first opportunity I have ever had of tying up with a newspaper itself. Knowing that in the making of 'Blimp' the producers of the film had successfully solicited the proprietors of the Bradford *Telegraph and Argus* for a copy of the then-called *Bradford Daily Telegraph* dated Friday, June 6, 1919, for a close-up shot in the film, I, in turn, approached the managing director of the newspaper and put to him a proposition concerning mutual advertisement. He fell for it like a bird, and for your interest I take pleasure in forwarding you copies of consequent write-ups, also photos of the *Telegraph and Argus* display in my foyer, which contained a facsimile of the actual page used in the film. The amount of space obtained in the newspaper would have cost, if paid for at the current rates, somewhere in the region of £40."

The benefit to business at the Odeon, Bradford, cannot easily be gauged, but it must have been enormous.

Dixie in Finsbury

IT was a curious coincidence that two of the several art displays in the spacious fountain court of the Finsbury Park Astoria when I called there recently dealt with coloured people. Both displays, too, were of an unusual kind. The first dealt with G.F.D.'s "White Captive," and consisted of a photographic portrait head of Sabu (looking curiously feminine) mounted near the top of what at first glance seemed to be merely a flamboyant floral design. Closer inspection revealed that the greenery at the top was, in fact, an artist's impression of the top of a tropical palm with flowing, spiky leaves outspread. The remainder of the design was made up of large pinkish flowers of a tropical genus not familiar in this climate, with large verdant leaves and stems. The players were named at the foot.

The next panel was all art work, and showed a stark view of deluge, rain pouring from leaden skies amid lightning flashes, and below a scene of destruction, cabins and shattered tree-trunks floating in a swirling torrent. Painted on the angry sky of this sombre scene was the head of a dejected negro, and the title of the film was given in a dark panel near the bottom of the model.

In contrast to these two serious displays was a light-hearted one for "Coney Island" (20th-Fox), in which a chorine in abbreviated skirt glanced roguishly over her shoulder at the spectator. Her enlarged shadow was projected behind on to the yellow background, and a blue star in one corner carried the comment. "This is IT!" "Dixie" (Paramount), described as "Bing's first Technicolor musical," was advertised by means of a simple panel showing merely a large, hand-painted portrait head of Crosby the Crooner, with his name and that of Lamour added.

Tunes Across the World

THE Holloway Gaumont is building up an interesting service for its patrons, past and present, by developing the idea already made familiar by Sandy Macpherson at the B.B.C. organ. Former patrons now serving in the Forces are invited to ask for a chosen melody to be played by the organist (normally Edward O'Henry, but owing to the arrangement of "swops" with fellow performers from sister houses, it might be Cyril Busfield or Roy Page) when their relations at home are in the house. This service (specially mentioned on the theatre's programmes under the photo. of the organist) is already becoming widely known with the result that a steady series of requests has come from India and the Middle East for such favourites as "Yours," "Till the Lights Go Up Again," "Mother Machree," "Smiling Through" and "Melancholy Baby," and Airgraphs have been received from delighted soldiers giving thanks for this musical link between themselves and their loved ones at home. On one occasion organist O'Henry presented a woman patron with a box of cigarettes to be sent to her husband in her next parcel of goodies.

The programmes in which this service is announced (along with other theatre news, of course) are sold to the public and the resulting pennies given to the theatre's Woollies Fund. Manager W. F. Foster tells me that about £20 is raised every month in this way.

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A Great Saving

THERE were stirring scenes at the Odeon Cinema, Kingston-on-Thames, on the afternoon of September 18 to mark the culmination of the scrap drive which the manager, R. Downton, had organised among the members of the children's club held in connection with the Odeon circuit. Over 1,000 children were present, some of whom brought as many as two or three truck-loads of salvage, ranging from paper to motor tyres. Altogether 1½ tons of scrap was turned in

Mr. MANAGER
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Fullest particulars of past Experience, Age and Salary, to **F. ECX 6000 Kinematograph Weekly**
THIS POST is for a THEATRE not a CINEMA.

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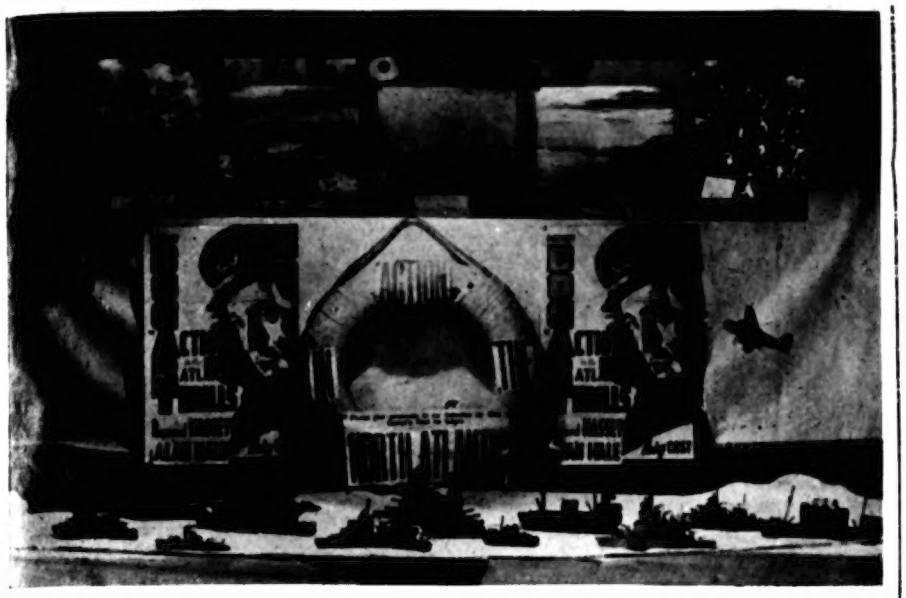
Major Theatre Circuit requires a Tip-top Operator-Electrician for big first-class London music-hall (Sunday films). This situation offers post-war prospects of promotion to circuit-engineer to the right man. Short hours. Must be a Qualified Electrician.
Full particulars—Age, Salary and Experience—to **E., BOX 5000,** *Kinematograph Weekly.*

Another of Douglas W. Rattee's excellent displays of artistic exploitation the Ritz, Nottingham, for COLONEL BLIMP (G.F.D.)



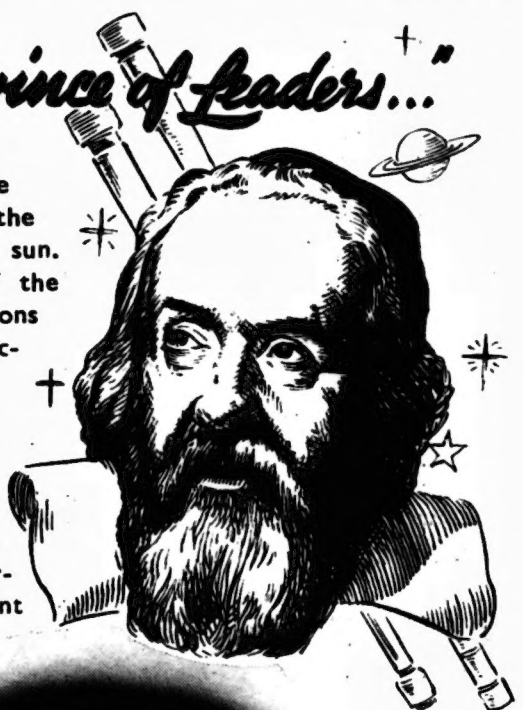
Nautical display arranged by Stanley Lillie at the Electric Palace, Highgate, to interest the public in his screening of ACTION IN THE NORTH ATLANTIC (Warner)

By Return of Post, Please!

RECENTLY, several complaints have reached me from organists that correspondence addressed to them at their kinemas is allowed to lie about for days before being handed to them. A case which affected me personally calls for a very drastic complaint and can only have been gross negligence or complete lack of organisation not to be explained away by "war time conditions." The facts are as follows: Exactly a month ago I sent a letter marked "urgent" to an organist who had been for a considerable period resident organist at this theatre. He had, however, been transferred to another theatre on the same circuit a few days before the letter reached the theatre. The letter ultimately reached him *four weeks later*, when information I had requested was then useless.

A. W. O.

"The Province of Leaders..."



It was Galileo the Italian astronomer who astounded the world in 1632 by saying that the earth moved round the sun. Whilst convinced himself of the correctness of his observations he obligingly recanted this doctrine to save his neck.

A more enlightened world today employs its scientific talent to better advantage. Every new development in radio and sound technique, for instance, is directed at perfecting R.C.A. sound equipment for the benefit of the Cinema Industry.

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RELEASES FOR OCTOBER 25

Compiled by A. W. OWEN

DIXIE
(Paramount)

CERT. U. Length 8,082 ft. Reg. No. F.6608. Reviewed in KINE. August 19, 1943.
STARS.—Bing Crosby, Dorothy Lamour, Marjorie Reynolds.
ATMOSPHERE.—Period musical comedy and romance, photographed in Technicolor, built round D. D. Emmett, America's first blackface minstrel and composer of "Dixie."
ORGAN.—"Dixieland" Selection (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia D.X.360 by Debroy Somers' Band.

QUEEN OF BROADWAY
(Pathé)

CERT. U. Length 5,839 ft. Reg. No. F.6555. Reviewed in KINE. July 15, 1943.
STARS.—Rochelle Hudson, Buster Crabbe.
ATMOSPHERE.—Romantic comedy-drama with small-boy adoption interest, told in sporting backgrounds.
ORGAN.—"Carissima," Elgar (Novello), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. E.547 by the New Symphony Orchestra.

WHITE CAPTIVE
(G.F.D.)

CERT. A. Length 6,809 ft. Reg. No. F.6614. Reviewed in KINE. August 26, 1943.
STARS.—Maria Montez, Sabu, Jon Hall.
ATMOSPHERE.—Melodrama in South Sea settings, photographed in Technicolor, telling how a young shark hunter protects a princess from the villainy of an evil trader.
ORGAN.—"Four Ways," Suite, No. 2, "Southwards," Eric Coates (Chappell), with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. C.2665 by the New Light Symphony Orchestra.

YOUNG IDEAS
(M-G-M)

CERT. U. Length 6,197 ft. Reg. No. F.6590. Reviewed in KINE. August 5, 1943.
STARS.—Mary Astor, Herbert Marshall.
ATMOSPHERE.—Amusing comedy of a brother and sister who try, without success, to upset the marriage of their clever playwright mother to a stuffy professor.
ORGAN.—"Spirit of Youth," Gilbert (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8662 by the London Palladium Orchestra.

SOMEWHERE IN CIVVIES
(Butcher's)

CERT. U. Length 7,894 ft. Reg. No. Br./R.6671. Reviewed in KINE. August 26, 1943.
STARS.—Frank Randle, George Doonan.
ATMOSPHERE.—Knockabout farcical comedy with music and song, the hectic adventures of an old soldier who gets his "ticket" by a trick but goes back again "for peace and quiet."
ORGAN.—"Masquerade," Byford (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1038 by the London Concert Orchestra.

HE HIRED THE BOSS
(20th Century-Fox)

CERT. U. Length 6,534 ft. Reg. No. F.6316. Reviewed in KINE April 8, 1943.
STARS.—Stuart Erwin, Evelyn Venables.
ATMOSPHERE.—Romantic comedy-drama, with Civil Defence asides, about a self-conscious clerk who rounds up a bunch of crooks while on warden's duty.
ORGAN.—"The Juggler," Groitzsch (Bosworth), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on Bosworth B.C.1072 by the Ragamuffin Syncopators.

Reg. New at the Regal, Marble Arch, W.

ON visiting the Regal, Marble Arch, I found that Gilbert Handy, who had been for so long resident organist, had been replaced temporarily by Reginald New, so that the fine old Christie organ could be put on the air again on Wednesday, September 22, at 9.45 on the Forces programme.

The Regal Recital

Reginald New, in his solo interlude, gave a recital of miscellaneous musical items in acute contrasting styles chosen specially to illustrate the wonderful tonal possibilities in registration of which this huge organ is capable in expert hands. Commencing with a Sousa "Stars and Stripes" march with its fanfares and military atmosphere, we had a romantic and melodious contrast in the Intermezzo from "Escape to Happiness." Tragedy was then represented by Rachmaninoff's "Prelude in C sharp minor," played with orchestral registration and dignity but whimsically parodied by a slide "à la Vic Oliver" compère, humorous to a degree, but must have been a shock to the Marble Arch highbrows in the circle.

Almost as an apology for the frivolity, came the melodic "Bells of St. Mary," using the organ tubular bells and not the big carillon set which I understand cannot be used in war time. Surely this restriction is not now in force, as this afternoon the wedding bells at my parish church will carol merrily enough. Three film theme songs followed with interesting solo and accompanimental registration leading up to an arresting and effective presentation of "Jerusalem," the hymn of the masses to-day. A fine vocal and ensemble chorus and orchestral record was perfectly synchronised with organ tonal superimposition. The ensemble, with careful amplification, was outstanding and thoroughly earned the applause received from all parts of a good matinée house.

The Broadcast

Listening-in two days later to the broadcast, Reginald New certainly justified to the full that this fine concert organ is worthy of regular broadcasting publicity. The exploitation of the tonal possibilities and contrasting registration was a lesson to many organists, not only in orchestral imitation but in general blending, absence of all objectionable 16, 8 and 4 wobbling tibia stunts and clear-cut ensemble. The numbers included the "Aida" march, light orchestral and theme song numbers, including a "hot jazz," frivolous number of his own, and Schubert's Fantasia arranged by Foulds, which included the "Erl King" and other favourites. Half an hour of musical entertainment worthy of both organ and organist. Many listeners will no doubt visit the Regal to hear some more

A. W. O.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., Sept. 30	11 a.m.	G.B. Theatre	The Charmer	Anglo-American	Eric Portman	
Fri., Oct. 1	11 a.m.	Private Theatre	Hoppy Serves a Writ	United Artists	William Boyd	
Tues., Oct. 5	11 a.m.	Studio One	Saloon Bar	Ealing Distribution	Gordon Harker	
,, ,, 5	10.30 a.m.	Private Theatre	Colt Comrades	United Artists	William Boyd	
,, ,, 5	10.30 a.m.	Private Theatre	Leather Burners	United Artists	William Boyd	
,, ,, 5	2.30 p.m.	Cambridge	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Cambridge	Behind the Rising Sun	RKO-Radio	Margo	
,, ,, 6	11 a.m. 2.30 p.m.	Own Theatre	Girl Crazy	M-G-M	Mickey Rooney	
		BELFAST.				
Wed., Oct. 6	10.45 a.m.	Classic	Millions Like Us	G.F.D.	Eric Portman	U
		BIRMINGHAM.				
Tues., Oct. 5	10.30 a.m.	Scala	Millions Like Us	G.F.D.	Eric Portman	
,, ,, 5	10.30 a.m.	West End	A Lady Takes a Chance	RKO-Radio	Jean Arthur	
Wed., ,, 6	10.30 a.m.	West End	Victory Through Air Power	United Artists	Disney Film	U
,, ,, 6	10.30 a.m.	Forum	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m.	Scala	The Leopard Man	RKO-Radio	Dennis O'Keefe	
Fri., ,, 8	10.30 a.m.	West End	The Falcon in Danger	RKO-Radio	Tom Conway	
		CARDIFF.				
Tues., Oct. 5	10.45 a.m.	Empire	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.30 a.m.	Olympia	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Empire	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m.	Park	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
Fri., ,, 8	10.45 a.m.	Olympia	Saloon Bar	Ealing Distribution	Gordon Harker	A
,, ,, 8	11 a.m.	Empire	Victory Through Air Power	United Artists	Disney Film	U
,, ,, 8	10.30 a.m.	Odeon	The Falcon in Danger	RKO-Radio	Tom Conway	
		GLASGOW.				
Tues., Oct. 5	10.45 a.m.	New Savoy	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.45 a.m.	Picture House	Victory Through Air Power	United Artists	Disney Film	U
,, ,, 5	10.30 a.m.	Regal	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Picture House	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m.	La Scala	The Leopard Man	RKO-Radio	Dennis O'Keefe	
Fri., ,, 8	10.40 a.m.	La Scala	Saloon Bar	Ealing Distribution	Gordon Harker	A
,, ,, 8	10.30 a.m.	Picture House	The Falcon in Danger	RKO-Radio	Tom Conway	
		LEEDS.				
Tues., Oct. 5	10.45 a.m.	Scala	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.30 a.m.	Ritz	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Scala	Behind the Rising Sun	RKO-Radio	Margo	
Thur., ,, 7	10.30 a.m.	Tower	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
,, ,, 7	10.45 a.m.	Scala	Victory Through Air Power	United Artists	Disney Film	U
Fri., ,, 8	10.30 a.m.	Odeon	The Falcon in Danger	RKO-Radio	Tom Conway	
		LIVERPOOL.				
Tues., Oct. 5	10.45 a.m.	Trocadero	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.30 a.m.	Forum	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Trocadero	Behind the Rising Sun	RKO-Radio	Margo	
Thur., ,, 7	10.30 a.m.	Scala	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
,, ,, 7	10.45 a.m.	Forum	Saloon Bar	Ealing Distribution	Gordon Harker	A
,, ,, 7	10.45 a.m.	Trocadero	Victory Through Air Power	United Artists	Disney Film	U
Fri., ,, 8	10.30 a.m.	Forum	The Falcon in Danger	RKO-Radio	Tom Conway	
		MANCHESTER.				
Tues., Oct. 5	10.45 a.m.	Market Street	Ghosts in the Night	Pathe	East Side Kids	U
,, ,, 5	10.45 a.m.	Gaumont	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.30 a.m.	Odeon	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.45 a.m.	Market Street	Sarong Girl	Pathe	Ann Corio	U
,, ,, 6	10.30 a.m.	Gaumont	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m.	Oxford Street	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
Fri., ,, 8	10.45 a.m.	Theatre Royal	Saloon Bar	Ealing Distribution	Gordon Harker	A
,, ,, 8	10.45 a.m.	Gaumont	Victory Through Air Power	United Artists	Disney Film	U
,, ,, 8	10.30 a.m.	Odeon	The Falcon in Danger	RKO-Radio	Tom Conway	
		NEWCASTLE.				
Tues., Oct. 5	10.45 a.m.	Queen's Hall	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 5	10.30 a.m.	Haymarket	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.30 a.m.	Queen's	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m	Essoldo	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
Fri., ,, 8	10.30 a.m.	Essoldo	The Falcon in Danger	RKO-Radio	Tom Conway	
,, ,, 8	10.45 a.m.	Queen's Hall	Victory Through Air Power	United Artists	Disney Film	U
		NOTTINGHAM.				
Tues., Oct. 5	10:30 a.m.	Scala	Miracle of Morgan's Creek	Paramount	Eddy Bracken	A
,, ,, 5	10.30 a.m.	Carlton	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.45 a.m.	Scala	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 6	10.30 a.m.	Elite	Behind the Rising Sun	RKO-Radio	Margo	
Thurs., ,, 7	10.30 a.m.	Scala	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
Fri., ,, 8	10.30 a.m.	Elite	The Falcon in Danger	RKO-Radio	Tom Conway	
		SHEFFIELD.				
Tues., Oct. 5	10.30 a.m.	Union Street	Miracle of Morgan's Creek	Paramount	Eddy Bracken	A
,, ,, 5	10.45 a.m.	Cinema House	The Flemish Farm	G.F.D.	Clive Brook	U
,, ,, 5	10.30 a.m.	Hippodrome	A Lady Takes a Chance	RKO-Radio	Jean Arthur	A
Wed., ,, 6	10.45 a.m.	Cinema House	Larceny with Music	G.F.D.	Allan Jones	U
,, ,, 6	10.30 a.m.	Hippodrome	Behind the Rising Sun	RKO-Radio	Margo	
Thur., ,, 7	10.45 a.m.	Cinema House	Millions Like Us	G.F.D.	Eric Portman	U
,, ,, 7	10.30 a.m.	Union Street	The Leopard Man	RKO-Radio	Dennis O'Keefe	A
Fri., ,, 8	10.30 a.m.	Regent	Victory Through Air Power	United Artists	Disney Film	U
,, ,, 8	10.30 a.m.	Cinema House	The Falcon in Danger	RKO-Radio	Tom Conway	

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